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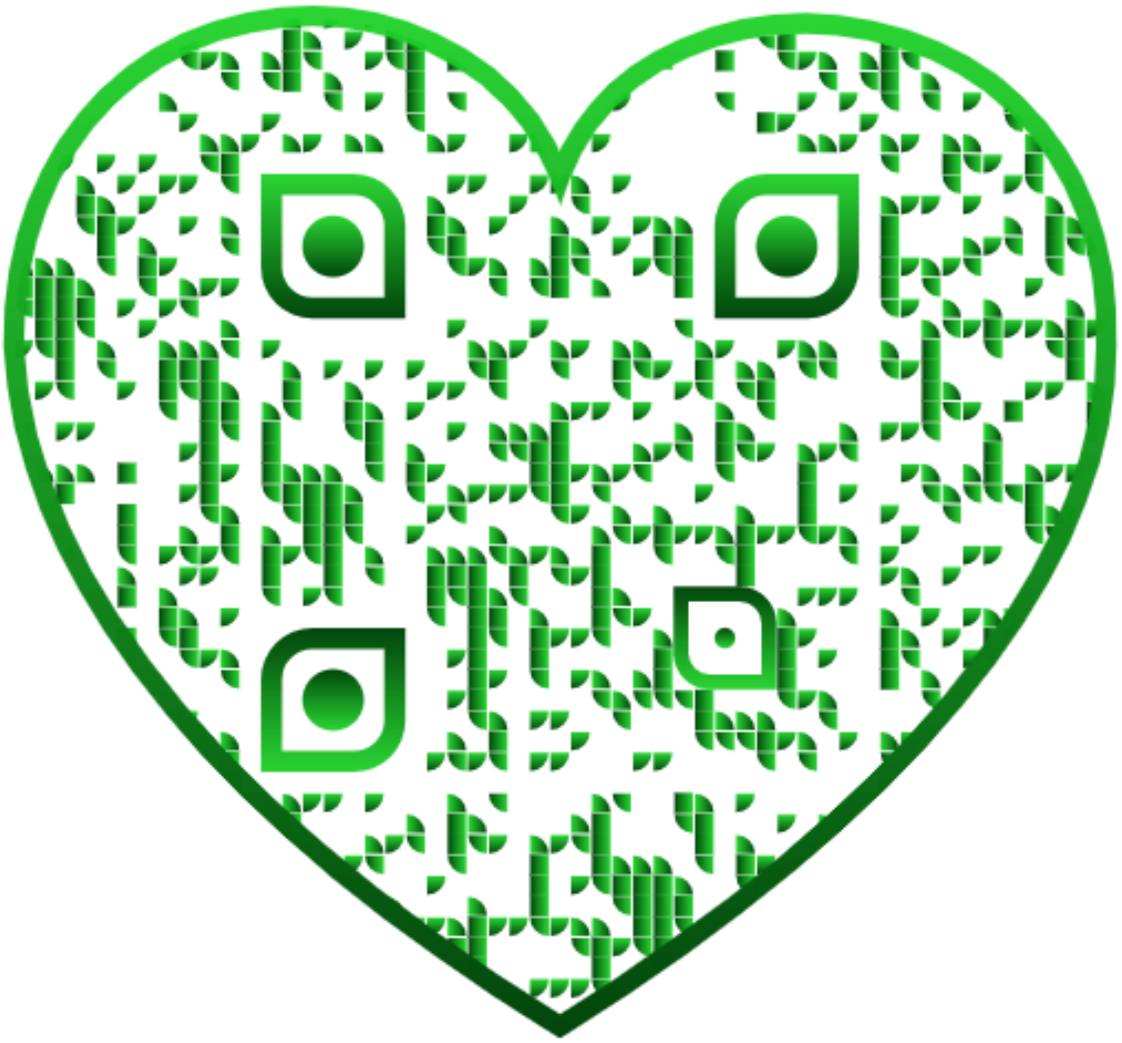

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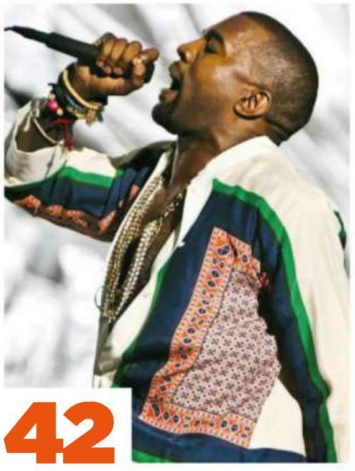

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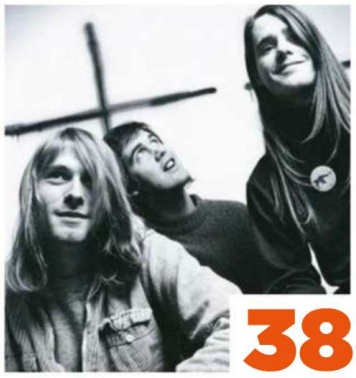

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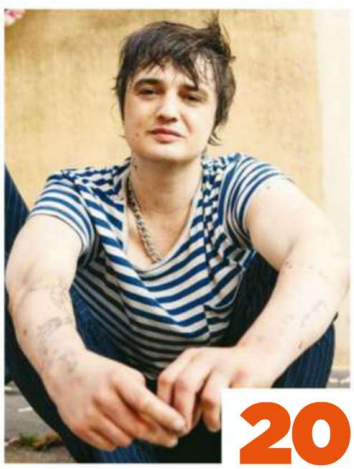

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"MY LUNGS STARTED CHURNING OUT ALL THIS SHIT"

PETER DOHERTY COUGHS UP MORE FRANK ADMISSIONS

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COVER: RICHARD JOHNSON THIS PAGE: DAN DENNISON, DAVID EDWARDS, CHARLES PETERSON, KATE GARNER

ON REPEAT

THE SOUNDS RATTLING ROUND THE SKULLS OF THE NME STAFF THIS WEEK

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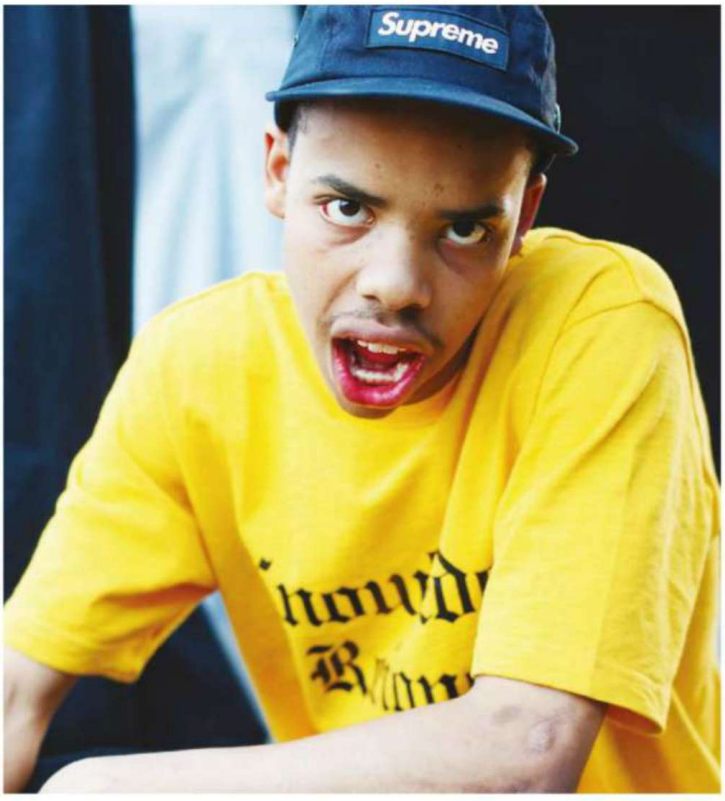


TRACK OF THE WEEK

EARL SWEATSHIRT FT. VINCE STAPLES AND CASEY VEGGIES

Hive

Three years after his debut mixtape, 'Earl', two years after US magazine *Complex* found him at the Coral Reef Academy for troubled youths in Samoa and one year since he returned home to LA, Earl Sweatshirt is finally set to release new album 'Doris' next month. Thebe Neruda Kgositsile has spoken about how, in the early days of Odd Future, he was in competition with Tyler, The Creator to do the most "outlandish shit" – whether it was with lyrics about rape and cannibalism or with gross-out videos. But he's also spoken about how he's done a lot of growing up recently, and spent time honing his craft. Just like 'Chum', the first track from 'Doris' that was revealed in November, 'Hive' is gloomy but full of strong poetry, with Sweatshirt slowly and sadly drawling about coming "*from a city that's recession-hit*" and talking about being as "*dirty as the fucking sky that you praying to*". Big-name guests on the album include Frank Ocean and the US chart-topping Mac Miller, but the guests on 'Hive' are lower-key: early OF member Casey Veggies is great on the hook, and Long Beach rapper Vince Staples provides a deep verse. All in all, it's a brilliantly haunting hip-hop track that you'll want to loop over and over and over. ***Siân Rowe, Assistant Reviews Editor***

> ***Earl's done a lot of growing up, and spent time honing his craft***

YUCK

Rebirth

The appropriately named first taste of where Yuck are heading to now that Daniel Blumberg's left the band. On 'Rebirth' remaining band members Max Bloom, Mariko Doi and Johnny Rogoff sound less grungey than on their self-titled 2011 debut album – soft and clean, like a sharper take on Real Estate. Delightful.

Rhian Daly, writer

ARCTIC MONKEYS

2013

A newie that won't be on 'AM', '2013' sees Alex Turner bemoaning social media over a fuzzy White Stripes riff: "*As for Instagram and Twitter, she got caught in both lassoes*", then chirping up to offer a lifeline: "*So baby take a walk with me*". As ever, he's a randy alternative to the trappings of modern life.

Tom Howard, Reviews Editor

MAZZY STAR

California

Hope Sandoval – the American singer-songwriter with a voice like biting into a soft, gooey Starbar – lies in a hammock beside a glistening brook while cute birds and woodland creatures strum acoustic guitars around her, dreaming of floating glacially to California to hear "*bells ringing in the square*", as if South Central is a bit like Sicily. What's not to love?

Mark Beaumont, writer

AZEALIA BANKS

Venus (Ibiza Edition)

Paul Oakenfold persuades Azealia to leave her ego at the door on this old-school trance banger named after the Roman goddess of sexuality. So when you find yourself on a dancefloor in Ibiza, Magaluf or Stockport trying to catch the eye of some neon-clad beauty, a toga would be a strong look.

Kevin EG Perry, Assistant Editor, *NME.COM*

THE WEEKND

Belong To The World

The one that's got Geoff Barrow in a tizz. Whether it samples Portishead's 'Machine Gun' or not – and the man otherwise known as Abel Tesfaye insists not – the metallic judder propels the most dynamic Weeknd track yet, with a proper chorus and Tesfaye declaring, "*It's something I relate to/ Your gift of nonchalance*".

Matthew Horton, writer

THE NAKED AND FAMOUS

Hearts Like Ours

Their track 'Young Blood' may have been ubiquitous on TV trailers a few years back, but it didn't quite manage to make the second part of this New Zealand band's name come true. The epic, wide-eyed and unashamedly massive 'Hearts Like Ours' should set them up as masters of next year's festivals though. Teen movie synth-rock at its finest.

Dan Stubbs, News Editor

MOON KING

Only Child

This taster from Toronto duo Moon King's forthcoming full-length album 'Obsession II' comes on all softly scuzzy with brat-yelped vocals and big blooms of fuzz, just like Sleigh Bells fighting their way out of a big ball of cotton wool. An image for the ages.

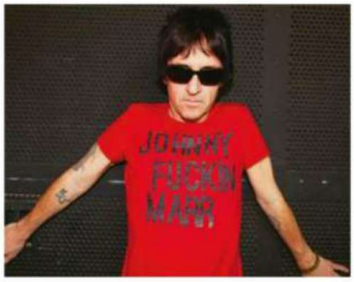
Ben Hewitt, writer

DIPLO

Crown

Diplo released this track for free to celebrate a million people following him on Twitter. And to think they say that music is cheapened in the digital age. It's a weird one – a mighty mash of bass, trap, dubstep, trance and R&B. EDM gone mad. It'll be huge.

Phil Hebblethwaite, writer



JOHNNY MARR

The It-Switch

This B-side from Marr's current single 'New Town Velocity' could easily have made the final cut on his debut solo LP 'The Messenger'. Laced with the ex-Smiths man's trademark guitar licks and Bobby Gillespie-style vocals, 'The It-Switch' is spine-tingling.

Damian Jones, writer

GETTY, AARON FARLEY

drinkaware.co.uk for the facts

UPFRONT

WHAT'S HAPPENED AND WHAT'S HAPPENING IN MUSIC THIS WEEK

Edited by Dan Stubbs

SPOTIFY:

GREAT FOR FANS, BAD FOR BANDS?

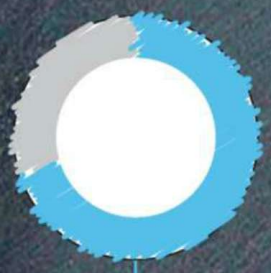
*When **Thom Yorke** and **Nigel Godrich** pulled their music from Spotify in protest at the fees paid to artists, they put the streaming service under the microscope. **Barry Nicolson** investigates*

2008
Year Spotify was launched

$56.6m (£37.2m)
Net loss made by Spotify in 2011, their most recent accounts posted

20m
Estimated number of songs on Spotify

£9.99
Monthly cost of Spotify premium subscription



70%
Percentage of Spotify revenue that is redistributed to rightsholders

0.4p

Average amount Spotify pays the artist per stream

8p
Average amount going to the artist per 79p iTunes download

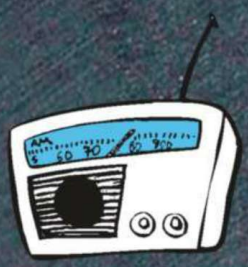
24m
Total number of Spotify users

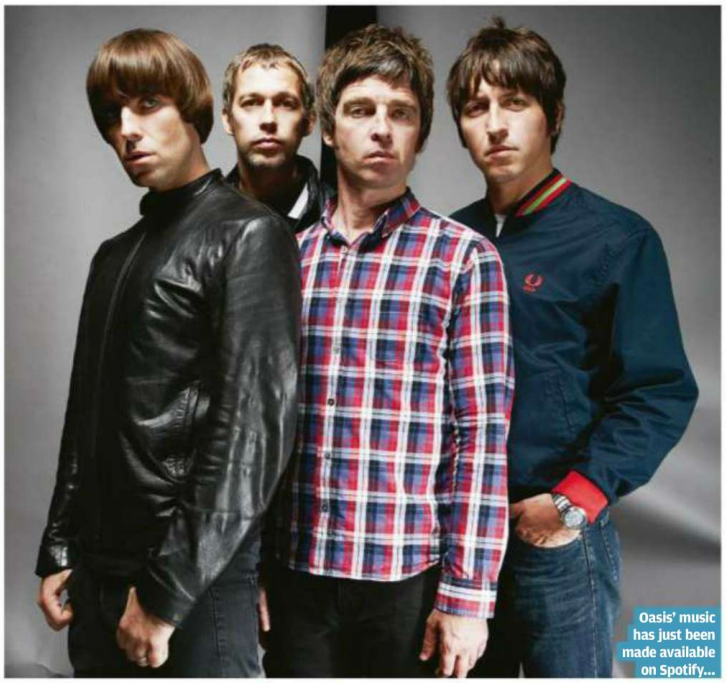
6m
Number of paying subscribers

$500m (£329m)
Amount Spotify has paid to rights holders since 2008

$1bn (£660m)
Amount Spotify expects to have paid to rights holders by the end of 2013

£15 to £20
Amount paid to the artist for a song being played on national radio





Oasis' music has just been made available on Spotify...

...as has Pink Floyd's back catalogue

MAIN EVENT

Do musicians get a fair deal from Spotify? Is it skewed in favour of established artists over new ones? Those were just two questions raised by Thom Yorke and producer Nigel Godrich's "small meaningless rebellion" (Godrich's words) last week on pulling the pair's Atoms For Peace album, Yorke's 'The Eraser' and Godrich's album with Ultraista from the streaming service. The Radiohead frontman took to Twitter to say, "new artists you discover on #Spotify will no [sic] get paid. meanwhile shareholders will shortly be rolling in it. Simples."

At a time when long-term holdouts like Metallica, Pink Floyd and Oasis finally making their music available on Spotify, Yorke's protest re-opens the can of worms about whether or not musicians are being exploited. Around 70 per cent of Spotify's revenues are paid back to artists and labels, but the per-stream fees are tiny – 0.4p, on average. Speaking to *NME*, Hookworms frontman Matt Johnson revealed that in the last quarter, he made just £42 from over 100,000 Spotify plays. "Maybe none of those listeners were ever going to buy our record anyway," he said, "but what if we continue down this route to a point where all music is consumed in this fashion?"

The response to Yorke and Godrich's actions has been mixed. Radiohead's manager, Brian Message, defended Spotify by saying that, "as the model gets bigger I think we'll find a place where artists and managers and all creators can receive what they regard as equitable remuneration". Godrich subsequently alleged that Message owns shares in the company.

In response to the claim that Spotify adversely affects new music, meanwhile, a number of artists have come out in support of it, including Cazzette, the Swedish EDM band who last year released a Spotify-only album, tweeting, "they can launch an artist's career and make sure you get paid while doing it – they did for us".

Placebo's Brian Molko came out in support of Yorke and Godrich, saying "I don't think [Spotify has] got anything to do with fighting piracy or providing a service that's good for the music industry and for new bands. They are just interested in making money at the expense of others."

Much of Yorke's scepticism seems to centre on the involvement of the major labels, all of whom are Spotify shareholders, and who Godrich speculates "did secret deals with Spotify and the like in return for favourable royalty rates". Hans Handgraaf, whose blog *www.spotidj.com* breaks down how artists are paid by the company, also believes there is a collusion. "Everyone gets the same rate [of payment]," he says. "There is only one exception: major labels are not paid per stream. I can't prove it – the details are confidential – but most likely they get a percentage of the Spotify revenues based on the label's market share. God only knows what artists receive."

> *"New artists you discover on Spotify will not get paid"*
> THOM YORKE

Spotify flatly deny this. "It's incorrect and I don't know where Nigel got that idea," says DA Wallach, Spotify's artist in-residence, whose job it is to liaise with musicians and managers. "Certainly, we do have deals with the major labels who own the majority of music that's in our system. But those deals are no different from the ones that Apple or others have with them. If you have a song on Spotify, you will be paid in accordance to how much people listen to it. Nobody gets weighted unevenly and everyone is paid fairly."

Yorke and Godrich aren't against streaming full stop. It was last week announced that two forthcoming Atoms For Peace gigs will appear on new app Soundhalo on high-quality video for £9.99. A spokesperson for the company says as the service is brand new (it was beta-tested at an Alt-J show in May), it is not yet known how much in royalties an act can expect to receive.

Streaming revenues alone will probably never be enough to live on. But Spotify has had other positive effects. The Swedish music industry is testament to what these services are capable of once their user-base reaches a critical mass. In Sweden, where 35 per cent of the population are Spotify users and 91 per cent of digital music income is made from streaming, the industry has grown by 13.8 per cent in the last year. In the UK, we're not quite there yet, but as the service grows, so should artist revenues.

"It's still early days," says Barney Hooper of the Performing Rights Society, the organisation whose job it is to collect and distribute royalties. "Our online revenues are still relatively small, but last year they grew by 32 per cent to £51m. We hope it grows further, because recorded media is only going to go down. That's why we're supportive of online services who get licensed and pay royalties back. We'll have disputes about the deals we make with them, but ultimately, we want them to succeed."

Have Yorke and Godrich been too hasty to damn Spotify? Perhaps. Spotify is still expanding its user-base, and is still a loss-maker: the last set of figures showed a $56.6m (£37.2m) net loss for 2011. The royalties that come from it cannot be compared to radio plays (which generate between £15 and £20 per play) or album sales (between 67p and £2) because it's a completely different model, one the industry is still adjusting to. While only a quarter of Spotify's 24m worldwide users are subscribers, Hans Handgraaf has evidence to suggest they're responsible for three-quarters of all streaming on it. If this is true – and if Spotify can continue to grow its subscriber base – it could become financially viable for artists, labels and Spotify alike. No hard-and-fast conclusions can be drawn yet about Spotify's effect on new music: its future is still being written. "Simples"? Hardly.

Thom Yorke: not a happy streamer

LESSER SPOTIFIED

The artists who still can't be found on the world's biggest streaming service

THE BEATLES
The Fabs' back catalogue was finally made available to purchase on iTunes back in 2010, but thus far, they have not licensed their music to any other digital service. Much of their solo output can be streamed, though, so it may be a case of sooner rather than later.

AC/DC
The Aussie rockers argue that their music should be listened to as part of an album, and so have opted out of streaming sites. You will, however, find a load of cover bands for when you're about to rock.

LED ZEPPELIN
After years of refusal, the Zep began negotiations to stream their back catalogue in January, but no deal has yet been struck. Spotify are currently one of many services competing for exclusive rights.

GARTH BROOKS
The mega-selling US country star owns his own master recordings and thus could make far more from streaming than most artists. He has so far refused to do so, citing his love of the full album.

REX, GETTY, DEAN CHALKLEY

IT'S TIME FOR TINIE

Tinie Tempah's new album 'Demonstration' finds the dapper rapper enlisting Dizzee and Diplo – and channelling Crystal Castles, says **Kate Hutchinson**

Tempah in the studio

IN THE WORKS

When a 12-year-old Tinie Tempah listened to his grime hero, Dizzee Rascal, in his Aylesbury council estate bedroom, he never imagined that, 12 years later, he'd have the Rascal himself appearing on his own second album. So Tempah can barely conceal his excitement in his label's playback room as he leans over and presses play on their track 'Mosh Pit', nodding wildly in time with its zippy, TNGHT-like neon synths and Major Lazer-style marching drums. "To finally be able to do a track with Dizzee, sounding the way I used to hear him, is fucking amazing," he says, doing the big fish, little fish dance in his chair.

These days, however, the big names do tend to come to Tempah. Since releasing his first mixtape in 2005, he's gone from YouTube grime success to international pop star – and become the most dapper man in hip-hop. His debut album, 2010's 'Disc-Overy' went to Number One (Number 21 in America), its lead single 'Pass Out' achieving ubiquity. This year's follow-up, 'Demonstration', aims to match its predecessor's chart domination.

"After the success of 'Disc-Overy' it was like, 'Cool, so we're gonna try and replicate that?'" says Tempah. "So I wrote a bunch of songs that sounded like they could've been on that album, but eventually I scrapped that idea. I wanted to do something fresh."

That freshness is rooted in hip-hop spin-off trap, the hard-edged sound born in the southern US and merged with EDM sounds by artists like Baauer. In response, 'Demonstration''s hyperactive lead single 'Trampoline', featuring US rapper 2 Chainz, is skewered by Major Lazer linchpin Diplo's quirky beats. Big US stars are present too: Tempah flew to Miami to work with another one of his heroes, man of the moment Pharrell Williams. "The first day I went into his studio, I was really run down," he says. "Pharrell had Stanley Kubrick's *2001: A Space Odyssey* on a massive projector, head down working, and I walked in and was like, 'Fuck, this is *Pharrell*, and I'm so tired and I look like shit.' I said: 'Stop stop stop stop!' And then I was like, 'Nice to meet you, man, I'm a real big fan.'" The track they came up with is "not what people would expect at all", says Tempah. "It's Pharrell's take on dubstep – all dark and grimy and crazy."

WIN £500 WORTH OF FESTIVAL CAMPING GEAR

Need some new kit for your big weekend away? NME has a two-person tent – plus accessories – to give away, courtesy of Victorinox

Left your tent in a field somewhere? Found out during that Friday downpour that it lets in water? Victorinox could be your festival-season saviours. They've supplied a full camping kit worth £500 to give away to one *NME* reader, including a lightweight gilet, a rucksack that packs away into a compact carrying case, and a two-person tent. Manufactured in collaboration with Sprayway, the tent has a front porch and ventilation mesh with internal pockets. For more info on Victorinox products, including their Festival Ready smartphone app, go to *victorinoxeditions.com*

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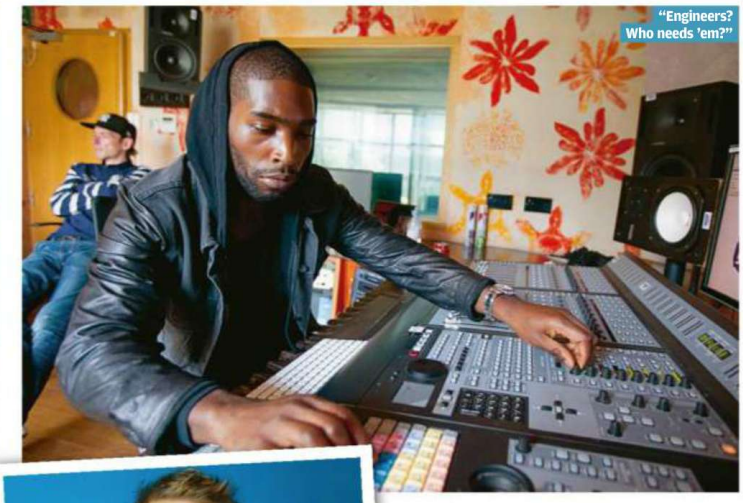
"Indie has made a change – when I listen to Everything Everything, I can hear the hip-hop influences"

TINIE TEMPAH



"Engineers? Who needs 'em?"

Diplo is one of the producers on 'Demonstration'

Tempah does the big fish, little fish dance to one of his own tunes

Despite the guests and globetrotting, 'Demonstration' is still very much a UK hip-hop record – and Tempah wouldn't have it any other way. "The more into my craft I get, the more I realise I'm a British rapper. I'm never gonna be an American rapper and I'm never gonna try to be," he says. "There were some producers that I tried to work with on this record and it was *very* hip-hop – it would've isolated my fans back home."

Tempah ended up making most of the record in his engineer Richie Montana's Greenwich studio. "We tried to do it in LA but it was super glossy and everything was always 'awesome'," he says. "But that's not the way that I grew up making music. I don't feel comfortable in that environment. I needed a bit of honesty and realism, so I came back." He turns to Montana and grins: "No disrespect, but I love it when it's a little bit shoddy."

Dizzee guests on Tempah's new album

'Demonstration' may well alienate some fans – it's darker, angrier and more grown-up. But it will likely gain him a bunch of new ones too, because it finds Tempah indulging his love of indie. "I really like Crystal Castles," he says. "They're so... *forward*. I feel like indie has made a change – even when I listen to Everything Everything, I can hear the hip-hop influences."

Chunky album track 'Five Minutes Till I Explode' is his nod to indie and rock, he says, all searing metallic guitars and a sneering, Keith Prodigy-inspired chorus. It's another facet of an album that's full of surprises: it also has ballads – proper sob-starters like 'Tears Run Dry', which appears to be about his mum.

With a title like 'Demonstration', you might expect to find Tempah waving a placard and blasting a megaphone in an attempt to topple Plan B as the voice of oppressed British youth. And with its lighters-up chorus, new track 'Children Of The Sun' is the kind of epic call-to-arms that might result. But as a whole, Tempah's is a far less rabble-rousing angle. "The album's not, like, *against* anything," he says, mindfully. "'Demonstration' is my manual on how you can do what I've done. When I was growing up listening to Dizzee, I thought that when you got a record deal it came on a golden contract, and you got to sign it with a quill! Now my theory is that there's probably a 12-year-old kid thinking, 'I wanna be like Tinie one day.' Hopefully when you listen to it, you'll learn some of the lessons and pick up some gems."

He's hardly harbouring a Kanye-sized ego, but Tempah is similarly keen to turn Brand Tinie into an empire. He has focused his energies on expanding his record label, Disturbing London, into a clothing range and management company, signing artists such as Sasha Keable, who sang on Disclosure's 'Voices'.

"I feel like it was a good thing [that this album has taken so long] because people have got to know me as a well-rounded person, rather than 'the black rapper who is kinda like Dizzee Rascal'," he explains. "This is more than me wanting to be a successful rapper. I wanna be able to leave an amazing legacy for my culture and especially for people from London. I just want to do something great."

The Details

TITLE: 'Demonstration'
PRODUCERS: Diplo, Alex Da Kid, Naughty Boy, Labrinth, Tom Rowlands (The Chemical Brothers), Pharrell Williams, Rick Rock, Crada
GUESTS: Paloma Faith, 2 Chainz, Big Sean, Dizzee Rascal, John Martin
RELEASE DATE: Late autumn
TRACKS INCLUDE: 'Trampoline', 'Tears Run Dry', 'Five Minutes Till I Explode', 'Witch Doctor Woman', 'Children Of The Sun', 'Mosh Pit'
HE SAYS: "Dizzee and Wiley were influences. I thought everything was possible from my room. But this is me working with a full studio."

DAN DENNISON, AMY BRAMMALL, EMILIE BAILEY, TOM MARTIN

NEWS OF THE WEIRD

FROM THE NME NEWSROOM

WET WEEKND

The Weeknd recently gave his first ever interview, saying he didn't speak before because he is so "boring". It never stopped Jake Bugg.

THUMB WARS

In her unending quest to slag off everyone in the music business, Azealia Banks' poison Twitter has turned its gaze on Lily Allen. Her best diss? Telling Lily her husband looks "like a thumb".

Stop twittering on and get your bloody album done

SHOE-PAIN SUPERNOVA

Noel Gallagher has said that he swapped his addiction to drugs for an Adidas trainers habit when quitting the hard stuff. Perhaps he should cover Beady Eye's 'Sole Love'.

GLAM-SLAM

Glam rock veteran Alice Cooper says calling Mumford & Sons a rock band is an "offence to rock'n'roll", advising the new generation to "quit eating vegetarian food" and "eat a steak". Has he misunderstood the meaning of starting a beef?

Mumfords need to dress more like this man

THAT'S SNOWBUSINESS

One Direction's Harry Styles is writing songs with Gary Lightbody from Snow Patrol for the pop group's new album. To misquote a One Direction song title, that's what makes you rich.

HERE'S JOHNNY

Johnny Borrell is back with a Trevor Horn-produced debut solo album, new band Zazou and a freshly humble attitude

A pensive-looking Johnny Borrell

***NME:* What's Zazou all about then?**
Johnny Borrell: "It's a French anarchist cult from before the war. You can say it however you like."

How did you put the band together?
"Fred [Stitz, bassist] was in the last line-up of Razorlight. We were playing big shows, then every Monday night we'd play blues and tango at this underground club with a bunch of kids who were totally disenfranchised from the mainstream, just hanging out. The band grew out of that. Joao, who plays sax, had just come over from Brazil when we found him – he was 17 and he was busking on the street. I invited them down to my place in the Basque country and we recorded there."

> *"I've no idea what the mainstream is these days"*

Why didn't you put an album out with the last line-up of Razorlight? The one in *that* photo...
"That was a real shame, actually. We really felt we had a record that we wanted to put out, but my label was very fractured and it was very hard to communicate with them. The label was focused on having a super-mega hit, and unless I played them a 'Golden Touch' or 'America' they wouldn't let me make a record. All I was trying to do was make a *good* record."

Why do the new one as a solo thing, not a Zazou record?
"It may be a launching pad for a new band, but this one is solo. I don't see why that's controversial."

Who is Gina, from 'Pan-European Supermodel Song (Oh! Gina)'?
"It's a mate of mine. The song is about driving eight hours from the south of France to Barcelona to see her sing."

Razorlight played arenas. What's the ambition with Zazou?
"I didn't have an ambition of becoming big when I started Razorlight; I just had an ambition of recording a record. You always start a band when you're outside of the mainstream. I have no idea what the mainstream is these days. I had a band before that got sucked into it and became the high street. That's not why you start a band. But you can't get out of the way if that happens."

So is the solo record just you escaping for a bit?
"I don't think so. It's just what I'm doing at the moment. It's just simple, you know. It's a band that I enjoy playing with."

Is Razorlight over for good?
"There'll definitely be a point where it's going to feel exciting to do a Razorlight record. When? I dunno, somewhere in the future."

Johnny onstage with Zazou and (right) that ill-fated last Razorlight line-up

Visit NME COM to see Johnny Borrell and Zazou performing exclusively for NME

THE STREAK OF IT!

Want to meet Kings Of Leon? Just take your clothes off...

Caleb meets James with his clothes on

You might not recognise James Doris, 26, if you saw him walking down the street, but those watching Kings Of Leon at Birmingham's LG Arena earlier this month got an intimate look at him when he crowd-surfed butt-naked over their heads. Then he got a message saying the band wanted to meet him. He tells us what happened.

"I wanted to give them something the band would *really* remember Birmingham for. Plus, I was drunk. I kept my shoes on because I thought I might have to walk back to the train station in the buff if security kicked me out. But the band sent their head security guard out to make sure I wasn't arrested.

"I woke up unbelievably hungover the next day and found 800 people had tweeted photos and 2,000 people had watched the video. And better than that, there was a message from Nathan Followill saying the band wanted to meet me.

"I went to their second Birmingham show that night and there were two VIP passes waiting for me. Afterwards, their security guard walked me to the dressing room. The band told me that they'd never had a naked crowdsurfer before and it was one of the funniest things they've ever seen. One of the guys said, 'You didn't look that big up there,' and I said, 'I'd definitely have been kicked out if I was excited!'

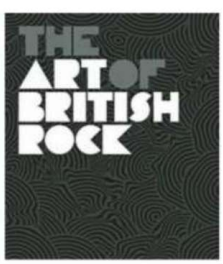
"I spoke to Caleb about his daughter, because I've just had a daughter a month ago, and I spoke to Nathan about golf because he's a keen golfer and I recently drove a buggy into a lake on a golf course.

"I certainly wouldn't recommend nude crowdsurfing as a way of meeting bands, but I would do it a million times over."

That boy's got some cheek(s)

THE ART OF ROCK'N'ROLL

A new book showcases music's best flyers, posters and advertisements



The Art Of British Rock – a new book chronicling the history of the finest posters, flyers and advertising in rock music compiled by former *Melody Maker* journalist Mike Evans and designer Paul Palmer-Edwards – is published on August 15. Featuring more than 350 posters of bands including Pulp, Led Zeppelin and Arctic Monkeys, it includes images from designers including Joy Division associate Peter Saville and 4AD stalwart Vaughan Oliver. Turn to the centre pages for exclusive, poster-sized images from the book. And for more info, visit *Franceslincoln.com*.

ANDREW WHITTON

AlunaGeorge prepare to hit the 100 Club in London

Tribes head to Bush Hall in London

Little Comets will play Manchester's Ruby Lounge

ROCK'N'ROLL JUST GOT MORE INTIMATE

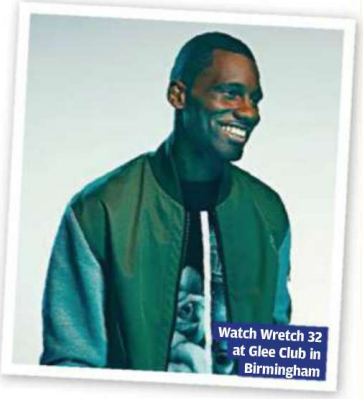
There is nothing better than watching your favourite artists play in tiny venues. Durex knows this, so is hosting four exclusive gigs across the UK

In an era when it's easier than ever to send messages across the globe, we can still somehow fail to communicate anything at all. There's still nothing quite like actually spending time together up close and personal. As any gig-goer knows, watching an artist perform in the cosy environment of a small venue is worth more than reading a thousand mundane Twitter updates.

We all know that music makes people come together, but unless you managed to blag your way into shows like The Killers' recent sweaty return to The Garage in London, it's usually difficult to get within touching distance of the artists we love. That's why Durex are hosting a series of small, exclusive live shows up and down the country – after all, nobody knows about spending quality time one-on-one quite like they do. They're called Durex Intimate Sessions, and there will be four gigs taking place in a series of carefully selected venues. Dancefloor-filling duo **AlunaGeorge** will get things started on August 14 at London's infamous 100 Club, indie threesome **Little Comets** will invite fans into Manchester's Ruby Lounge on August 28, up-and-coming MC **Wretch 32** will play Glee Club in Birmingham on September 18 and then finally, Camden rockers **Tribes** will bring things to a climax in London's Bush Hall on October 9.

All of these shows are money-can't-buy experiences. The only way to get in is to win tickets, and there's only a limited number available for each show – 125 pairs to be exact – because you wouldn't want to be going it alone. Anyone can apply for tickets on the Intimate Sessions website, but to increase your chances of winning, look out for the code in special stickered packs of Durex Ultra Thin Feel (available from most Boots stores). If you aren't lucky enough to win tickets, there will be exclusive behind-the-scenes footage online at *NME.COM*.

However, if you do win, you can expect more than an ordinary show. Durex are planning on making these events live up to the 'Intimate Sessions' name with the chance to meet and hang out with the artists involved. Giving you the chance to get closer to the music, and each other. Good luck!


Watch Wretch 32 at Glee Club in Birmingham

WIN

Durex Intimate Sessions – get closer to the music, and each other

Go to www.DurexIntimateSessions.co.uk for a chance to win exclusive tickets

YOKO AND CO

Last month, Yoko Ono curated the Meltdown festival at London's Southbank Centre. Photographer Kate Garner was on hand to document the action, and here, Yoko talks us through the results

IGGY POP

▼ ***Yoko Ono:*** "Iggy is really the master showman. When he performs, he seems to take on another persona completely, and takes the audience with him on a totally different trip. I have known him for years and he was a natural for Meltdown. This photo was taken about 10 minutes after Iggy came offstage, and I think in a way he was still coming down from the incredible trip."

PUSSY RIOT

▲ "It was very humbling to meet two of Pussy Riot. Next time we all go through a tough experience, let's remember what these girls are doing to protect freedom for so many of us. This photo sums up so much for me – strength, bravery and power."

KIM GORDON

▲ "Kim's show was so great I couldn't help but jump onstage at the end. This picture shows us both lost in the moment."

SIOUXSIE SIOUX

▼ "Siouxsie and I really bonded during our performance of my song 'Walking On Thin Ice'. She told me it was one of her favourite songs of all time, so we decided to make it the final encore of the last night. It ended Meltdown on a real high."

SEAN LENNON

▲ "This is a sweet photo! It was taken on the first day of Meltdown after the Yoko Ono/Plastic Ono Band show. It's fantastic working with my son. He's a great musician and is also very sensitive to my ideas, plus he knows all of my songs note by note!"

SAVAGES

◀ "You didn't know that Savages have five members? Come on, *NME*, keep up! I saw Savages rehearse for their Meltdown show and their power and intensity blew me away. I'm going to go and see them when they play in the US."

BO NINGEN

▶ "This photo was taken in a lift backstage at the Southbank Centre. Bo Ningen are truly fantastic, and when I saw the film that Sue Webster and Tim Noble made to project as the band played, I knew it was an ideal combination."

PEACHES

▲ "I asked her to do a few different things 'cos she's a great artist who can span many genres. She performed my *Cut Piece*, which was truly amazing. I choked up watching it. Peaches was bathed in the most beautiful light and had a serenity that shone out to us all. At the end, when all her clothes had been cut off by the audience, I wanted to show my love for her so I went onstage, took off the ring I was wearing and gave it to her. This photo was taken as we performed my song 'Yes, I'm A Witch'."

TALKING HEAD

WHY IT'S NEVER OK TO SAY 'NIGGA'

*Radar stars Radkey hope their song 'N.I.G.G.A. (Not OK)' brings an end to the use of the n-word in music. Bassist **Isaiah Radke** explains why*

"I wrote our song 'N.I.G.G.A. (Not OK)' about this guy we met at one of our early shows. He was a black kid that went to a white school, and he let himself be the black guy joke, with all the self-deprecating humour and all that. He would let his friends call him 'nigga', with the 'a'. And I thought that it was just kinda weird, because why would friends do that? Just because you change the last letter, why is it any different? Why is your friend gonna do that?

I don't see a difference between people using the word in everyday life and in music – I would generally not use it anywhere. I feel like a word that had such a disgusting meaning behind it can never really turn into something good.

> ***"Why reclaim it when you can make it go away?"***

I realise that we're not going to stop people using it in a lyric – I wish a song could have that kind of power – but what we do want to do is let people know that there is a group out there that's not cool with using it.

It totally annoys me every time I hear it. If you ever tried to be like, 'Hey, that's kind of lame, you should probably stop doing that', it's kind of uncomfortable over here [the USA], because they're 'No, no, no, it's got an 'a' on the end of it, it's totally different and not racist at all. I'm calling to my buddy.' It's like, 'OK'. Apparently they've made it different, like 'nigga' is your friend, and 'nigger' is the racist one. And it's just weird, because they sound exactly the same, but one of them is just pronounced like a fucking idiot.

I don't listen to the radio or anywhere that plays that kind of music, but if any of my friends busts out a rap song, it's always just so irritating. I guess rap's not that hard to write. I should be a rapper... I feel the same about words like... I don't even wanna say it, I'll say 'the f-word' [faggot] and 'bitch'. If I was gay and someone said the f-word to me, it would make me feel really bad. It's kind of lame. It's just really weird, I don't know how it all evolved to that.

I don't think using that sort of language is more acceptable if you're deliberately aiming to shock and offend or you're playing a character, because you're still a person saying these words. I have to admit I'm not super-familiar with the music of Tyler, The Creator or Eminem but I would say I think it's still weird, especially if it's being used to shock people. If that's your way of making money and getting fans, I mean, good luck, but I still feel it's kind of shitty to do.

I obviously would love to ban the word 'nigga' outright, but I can settle for making it something that people think at least twice about saying. If I could even just get people to think, 'Hey, maybe I shouldn't say that. Maybe I should think about saying that equally with any other racist thing.' And I don't necessarily agree that using it in a different way can be empowering. I don't know, I think it's just too shitty of a word to be using. And reclaiming it when you can make it go away? I don't agree with that."

Radkey have made it very clear where they stand on the use of the n-word

Tyler's use of the n-word has caused some controversy

Eminem's Slim Shady has raised hackles

RADKEY: NEED TO KNOW

FROM: St Joseph, Missouri
HISTORY: The three Radke brothers are inspired by the purity of US hardcore punk – they've even sworn a no-sex pact.
SOUNDS LIKE: Misfits, Germs, Cerebral Ballzy
LISTEN TO: 'N.I.G.G.A. (Not OK)'
THEY SAY: "At school, no-one got us. We were the weird kids."

THE BEST OF NME VIDEO.COM THIS WEEK

APOCALYPSE SOUNDS
http://ow.ly/n5bWX
Jake Bugg, Biffy Clyro, Peace and more nominate the songs they'd want to hear during Armageddon.
CLICK: 1:43 – We weren't expecting *Sister Act 2*.

MOVIN' STORY
http://ow.ly/mUjGM
Bobby Gillespie explains how Primal Scream wrote their timeless anthem 'Movin' On Up'.
CLICK: 3:20 – Bobby stays modest, just about.

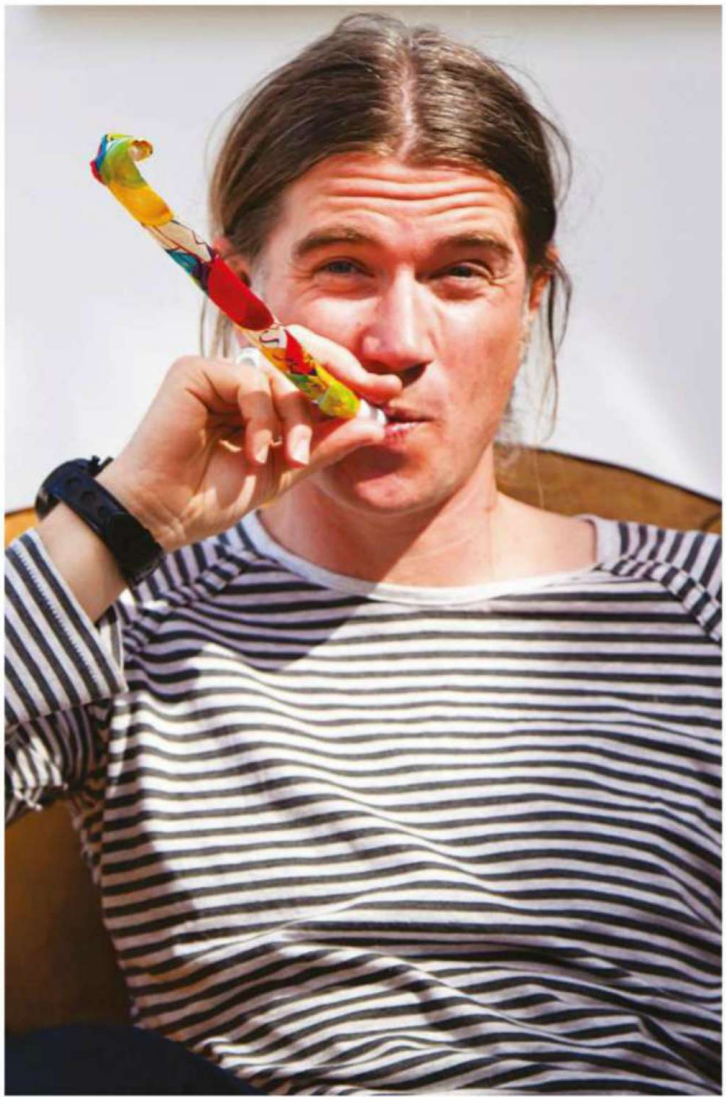
SWAN RYDER
http://ow.ly/n5aZR
Bill Ryder-Jones premieres his new video for single 'Wild Swans'.
CLICK: 2:35 – Even bearded wilderness men have to do the washing up.

MERSEY MILES
http://ow.ly/n2XRM
Miles Kane talks to Huw Stephens about growing up in Liverpool and loving The Beatles.
CLICK: 4:20 – That's what we call a record shop.

WORDS: EMILY MACKAY PHOTOS: DAN KENDALL, DEREK BREMNER, DANNY NORTH

Pieces Of Me
ROB DA BANK

The DJ and Bestival co-founder on bunking off school to see the Pixies, his gangster-looking car and why the Isle of Wight is the best place in the world



The first album I ever bought
THE STONE ROSES – 'THE STONE ROSES'

"That's the first one that I remember going into Our Price and buying. This was the good old days of cassettes. A kid I hung around with in the playground played that album to me and it totally blew my mind."

My first gig
PIXIES AT PORTSMOUTH GUILDHALL

"I had quite a traditional upbringing; I played trombone in my dad's brass band, so technically it was one of those gigs. But my first proper gig was the Pixies at Portsmouth Guildhall. I'd skived off school that afternoon, and I went to the gig in my uniform, which was quite embarrassing, but I was a massive Pixies fan, so I didn't care. I was right down the front."

The first song I fell in love with
JOHN WILLIAMS – 'THEME FROM ET'

"I absolutely loved the film and the music just made me well up when I was a little boy. That was the first seven-inch I ever bought and the first song I fell in love with."

The first song I ever learned to play
BEETHOVEN – 'MOONLIGHT SONATA (PIANO SONATA NO 14)'

"I can't even remember now if it was by Bach or Beethoven (*It's Beethoven. C'mon Rob! – Ed*), but I was sent off to piano lessons as a kid, which I really hated at the time, but now I'm really thankful because it gave me a knowledge of music. I couldn't play it now."

My favourite possession
1955 MERCEDES CONVERTIBLE

"I keep it stored in my garage and drive it maybe once a year. I'll open up the garage, look at it for a bit, then lock it up again! It's a beautiful car, but I'd look a bit of a twat if I drove around in it every day!"

My favourite TV show
BREAKING BAD

Over the last few years, I've watched *The Wire*, *Game Of Thrones* and *Mad Men* in parts, but *Breaking Bad* is the only one where I can find myself watching an episode, believing that it's real life, even though the storylines can get a bit unbelievable."

My favourite film
RUMBLE FISH

"It's a great '80s film in black and white with Matt Dillon and Mickey Rourke, before he went all weird-looking. Stewart Copeland from The Police did the soundtrack, which is amazing, and Tom Waits turns up in a little cameo role."

My favourite album sleeve
THE BEATLES – 'SGT PEPPER'S LONELY HEARTS CLUB BAND'

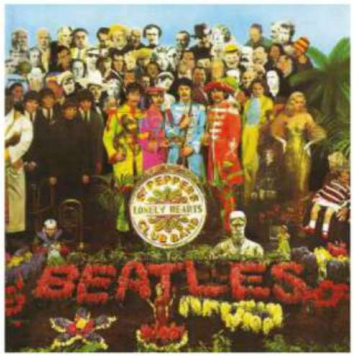
"I know it's a bit predictable to choose this one as the best sleeve, but I don't think anyone has managed to make anything that great since. My mum and dad didn't own many records when I was a kid, but that was one of them. I'd take it down from the shelf when they weren't in, put the record on, stare at the sleeve and just wonder what the hell it was all about!"

My favourite place
ISLE OF WIGHT

"We moved there last year. It's really chilled out and there's lots of great music coming out of there, lots of cool kids, lots of natural beauty and beaches. It's very different from anywhere else I've ever been."

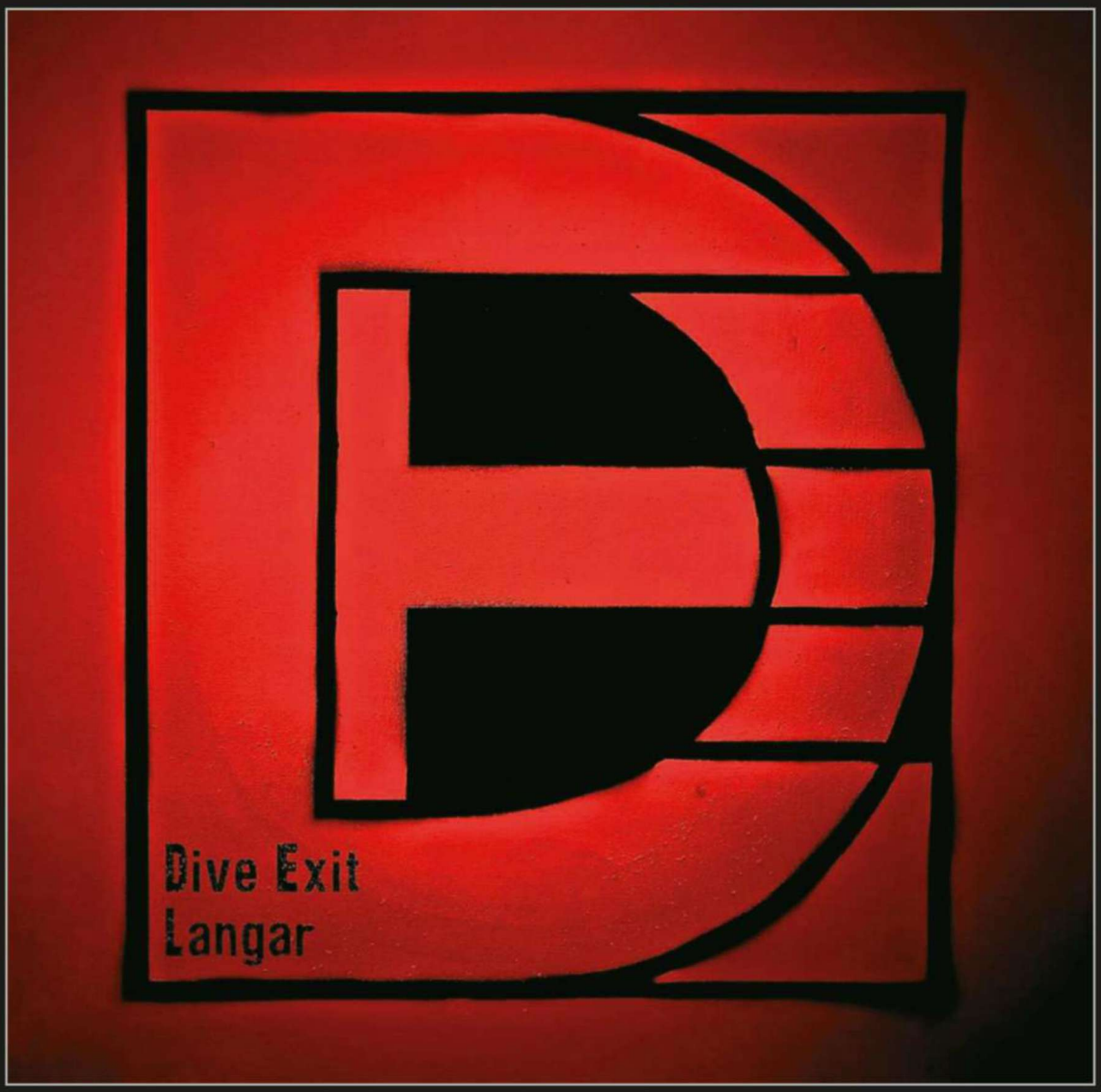
The book that changed my life
GARDEN OF EDEN, BY ERNEST HEMINGWAY

"It's an unfinished book – he died when he was writing it. It's a very simple story, but it's so well written. It maybe didn't change me in any deep, philosophical way, but it definitely changed the way I thought about literature."



Clockwise from main: Rob Da Bank gets into the party spirit; the famous *'Sgt Pepper's...'* sleeve; Mr Ludwig Van Beethoven; Pixies – Rob's first "proper" gig; the Stone Roses' eponymous debut album; the Francis Ford Coppola cult classic *Rumble Fish*; Rob's first single, 'Theme From ET' by composer John Williams

REX



DIVE EXIT

NEW ALBUM OUT NOW
‘LANGAR’

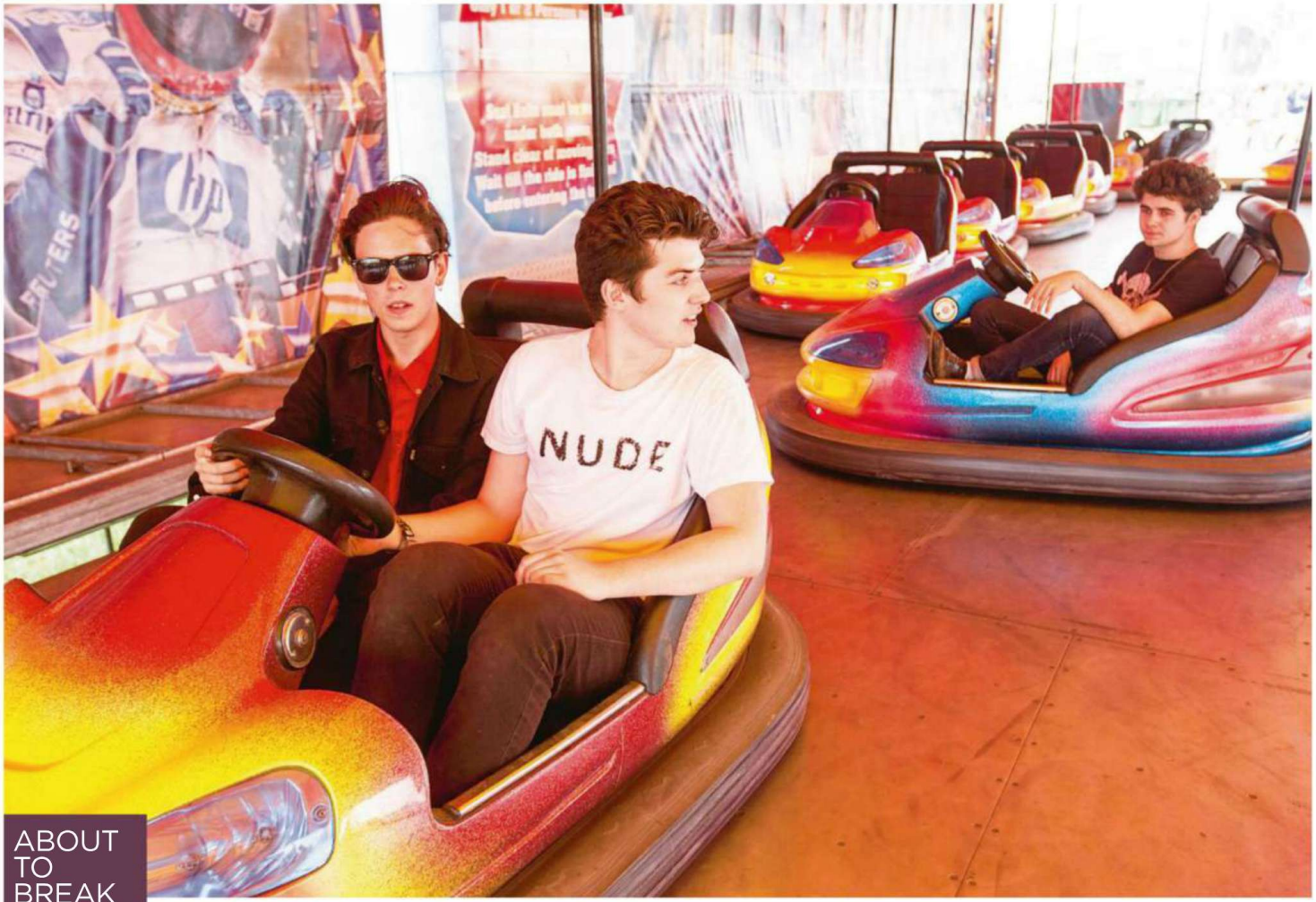
TOUR DATES

28TH JULY ROCK CITY NOTTINGHAM
2ND AUGUST 02 ACADEMY ISLINGTON
14TH SEPTEMBER 02 ACADEMY BIRMINGHAM

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



ANDY WILLSHER

ABOUT TO BREAK

BABY STRANGE

Angsty Glaswegians waging war on Biffy copyists and faceless club culture

Anyone who's seen the video for Baby Strange's debut single 'Pure Evil' could be forgiven for thinking the Glaswegian trio have an axe to grind with electronic music. For those who haven't, here's the pitch: a procession of ecstasy casualties gurn their way through your average Saturday-night club scene, while the words "PURE EVIL" flash up in bright pink neon letters and a soundtrack of scouring, righteous JAMC-style rock'n'roll plays over it. Message, much?

Not according to drummer Connaire McCann, who assures us that, far from pointing and laughing at them, "We *were* those people in the video. We'd all go out to [legendary Glasgow nightspot] Sub Club and get fucked up every night. We just got disillusioned by it. That's why we started this band."

Baby Strange formed last summer when, says frontman Johnny Madden, "we had no jobs, we were living for nothing. We were going out all the time, seeing the same faces, doing the same things. When we sing, '*I'm tired of my generation*', we mean that we're part of this generation, and we were bored by ourselves."

Enlisting the help of Connaire's 17-year-old brother Aidan on bass, the trio began writing "fast, snappy, in-and-out punk-rock songs" in their bedrooms, but didn't know whether they'd find favour in a Glasgow scene dominated by, as Madden puts it, "Nasally, whiny Scottish-accented Biffy Clyro wannabe bands, who just seem to regurgitate themselves over and over." The turning point came when they played their first gig at a friend's house party, where they unwittingly gassed the audience with spray-paint fumes. It was a roaring success.

Since then, things have moved quickly. They've toured with Palma Violets – who Madden credits with showing kids that "you don't need to be the best guitarist or the greatest singer, but if you can get a vibe going, people will feed off it" – and, alongside Paws, Halfrican and The Amazing Snakeheads, they're flying the flag for Glasgow's burgeoning garage-rock revival. The next step, says Johnny, is to take it out of their hometown and into the wider world – but, he warns, "We won't change for anybody. We didn't start this band to get signed or get famous. We started it for ourselves." ***Barry Nicolson***

NEED TO KNOW

BASED: Glasgow

FOR FANS OF: The Jesus And Mary Chain, Black Rebel Motorcycle Club

BUY IT NOW: 'Pure Evil' is out now. Second single 'Friend' is released on September 9

SEE THEM LIVE: They play Belladrum Festival (Aug 2), Glasgow Broadcast (21), Fort William Crofter Bar (23) and London Tipsy (Sep 15)

BELIEVE IT OR NOT: The video for 'Pure Evil' was inspired by Channel 4's *Drugs Live – The Ecstasy Trial* programme

Loom loom over London

LOOM DEBUT INSPIRED BY NIRVANA

As well as looking to Cobain, Tarik and co are working with Spiritualized man John Coxon

RADAR NEWS

Last month, grungy four-piece Loom were tearing venues to shreds up and down the UK on their longest tour to date, and now frontman Tarik Badwan has told *Radar* they've finished writing a "classic album". The singer feels so confident about the record that he's referenced Nirvana's 'In Utero' when talking about it, saying that "it's got a lot of variety on it, in the same way" as Kurt and co's 1993 classic.

"There's solid punk tracks; full-on, almost hardcore moments; and then a few more melodic bits too. I don't feel like there's a weak track on it," he adds. Loom have just signed a deal to become the first band on new punk label Hate Hate Hate, a subsidiary of Luv Luv Luv (Spector, Gabriel Bruce), and will be recording it over the next few months with producer John Coxon (Spiritualized's long-time guitarist).

"The reason we're going with them above a major label is because they give us ultimate freedom," he says of the Hate Hate Hate connection. "We know the people who run it. They'll just say, 'Give us your record,' and put it out rather than trying to change it." The results, he continues, are due out early next year, with current standout tracks including a song named 'Barbed Wire', which is Coxon's favourite because of its relentless punk energy. "The vocals don't stop. It's full of choruses," Tarik enthuses. 'No Control' is one of the more melodic highlights, apparently, and live show stalwart 'Hate' is also shaping up nicely: "That one's got a real Pixies element to it. There's a big groove in the verse, then an instrumental chorus."

Even though the band may seem completely nihilistic onstage, Tarik says they've been working tirelessly to build up their repertoire – and with good reason. "My favourite releases are 'In Utero' and the Mudhoney EP 'Superfuzz Bigmuff' – full of great songs," he explains. "That's what we've been chasing, the perfect record. And in my opinion that's what we've written." ***Simon Butcher***

BAND CRUSH

Tom Warmsley from Temples on his new favourite band

"There's a band called OSC who are great. When we played the Heavenly show in Paris, at least three people on the bus mentioned them to me. They've got a track called 'Dangerously Virile' – it's a real attack of the senses. They have this great, heavy Manchester sound that's sonically perfect. I can't wait to catch them live."

The Buzz

The rundown of the music and scenes breaking forth from the underground this week

1 GEMS

There are loads of blogs saying breakout Washington DC act Gems are doing great things to bridge the gap between R&B and indie, comparing them to How To Dress Well? and Frank Ocean. Don't be fooled by this: they're *not* reinventing the wheel, and they don't claim to be. Instead, the handful of tracks online – starting with last November's 'Void Moon' and ending with the subliminal 'Sinking Stone' a couple of weeks ago – are some of the most infectious, vibey demos we've heard in a while. Portishead's Beth Gibbons and Chairlift's Caroline Polachek spring to mind when you clock Lindsay Pitts' ethereal vocals, but really Gems are a lot more unhinged and unpredictable than that suggests. A debut full-length is due in 2014.

2 GREAT YTENE

Pronounced 'Eee-tayn' – something to do with ancient woodland, apparently – this London-based four-piece make a marvellous psychedelic jangle that features chants, reverb and jangling. Marshall Teller recently released their 'Happy Scenes', a seven-inch backed with an ace track called 'Memo'.

3 LOLA COLT

Taking their name from a '60s spaghetti western, this London six-piece have grown a great live reputation by blending cinematic projections with their colourful psych, defiant PJ Harvey-like vocals and gritty guitars. Their album, due in 2014, is being produced by Bad Seed Jim Sclavunos too – so stay tuned.

4 ASTRAL PATTERN

Comprising three members from defunct noiseniks SCUM, Astral Pattern are a recently formed synth-pop outfit that rule because they wield a sound akin to M83 covering Harmonia, or Zola Jesus covering La Düsseldorf or... Look, just check out recently released debut EP 'Light Poems', OK? It's good and bloody synthy.

5 BROKEN HANDS

What would Kasabian sound like if you really pissed them off? Dale Norton's snarling vocals for Canterbury four-piece Broken Hands might give you a vague idea. All gnarly, grizzled rock'n'roll swagger, the band's 'Down By The Current' EP is online now, and mighty promising it is too.

WORDS: MATT WILKINSON, SIMON BUTCHER, NICK TOMPKINS, SAM LAVAN PHOTOS: ROGER SARGENT, ED MILES

RADAR COLUMN

FRIENDLY FIRES: SAVIDGE NEW BEATS

Jack Savidge on the freshest new sounds rattling his cranium

Greetings – here are five great new things I've been listening to. **Black Merlin**'s smoke-infused jams have been getting a lot of play in the weirder south London discos recently, with his sound somewhere between ye olde heavy electro chug and John Carpenter soundtracks. I think he's at his best with one foot on the dancefloor and the other on the accelerator of a chrome sports car hurtling down the baking concrete beside the LA river. His new one on World Unknown, '22.05', finds him doing just that – soundtracking the tense build-up to a climactic gun battle which a victorious Danny Glover will declare himself too old for.

Vae Victis Records has carved itself an intriguing little niche over its six releases so far. It has a strict 'hardware and tape only' recording policy, so everything it puts out shares the same hissy, dusty, warbly quality. **Chevel**'s new EP harks back to 'Artificial Intelligence'-era Warp or vintage Legowelt, with its wavy pads and icy 808 cymbals. But as with most of VV's catalogue, it's the tape that's the star – churning, pumping and saturating the elements as only an overdriven 1/2-inch can.

The Soft are a Suffolk band who seem to have done their homework on the 2002–04 peak of Kompakt and microhouse. Their new single 'Prana' takes the washy, textured hallmarks of that sound and wraps it round a plaintive Foals-y vocal.

Moving on, and **Lords Of Midnite**'s 'Drown In Ur Love' resurrects that faceless mid-'90s house that you'd find blaring out of the TV past midnight while Amiga-rendered visuals depict the journey of a sphere through a brightly coloured dystopia. And finally, **Innerspace Halflife**'s 12-inch '1000 Light Years Of Acid', out on Skudge's label, is a squelchy acid-house treat. More acidic than neat Robinson's.

NEXT WEEK'S COLUMNIST: Alt-J's Thom Green

Jack's Top 5

Black Merlin
'22.05'

Chevel
'Now And Them'

The Soft
'Prana'

Lords Of Midnite
'Drown In Ur Love'

Innerspace Halflife
'Electric Gaze'

5 To See

This week's unmissable new music shows

OLIVER WILDE
Wheatsheaf, Oxford, July 25

CLASSIC PLASTIC
Blind Tiger, Brighton, July 26

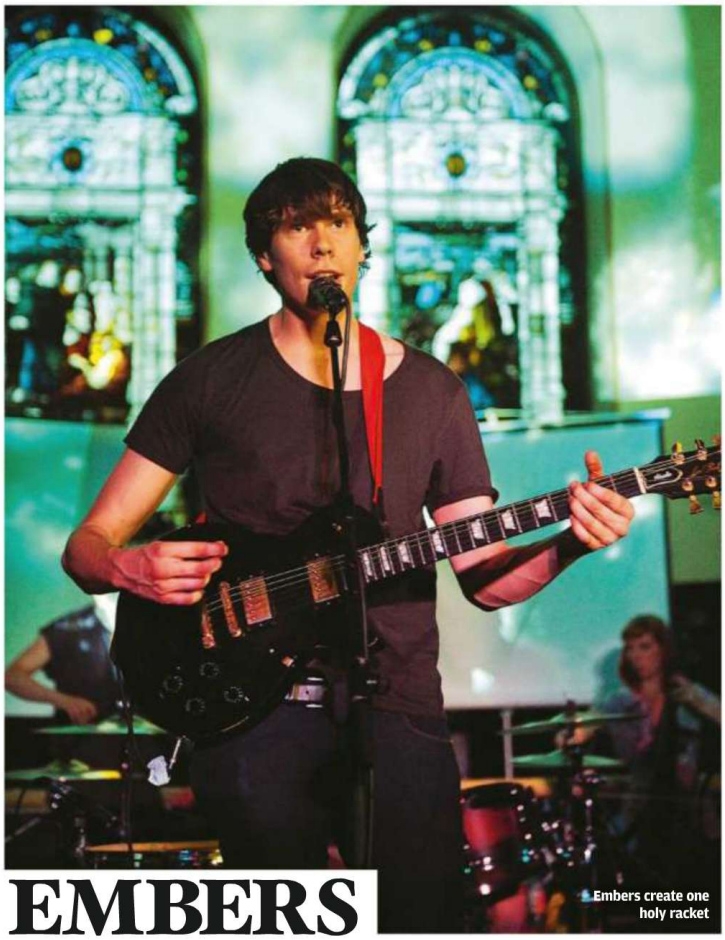
CRUSHED BEAKS (pictured)
Madame Jojo's, London, July 30

FEMME
Tipsy, London, July 30

DISCOPOLIS
King Tut's Wah Wah Hut, Glasgow, July 30

The Soft: big tunes, bigger hair

ELINOR JONES



Embers create one holy racket

EMBERS

SACRED TRINITY CHURCH, SALFORD

THURSDAY, JULY 11

RADAR LIVE

Even with guidance from above, the Reverend of Salford's Sacred Trinity Church was bold to hire out the 260-year-old relic to a Mancunian band whose 'more is more' approach to sonically driven emotional catharsis threatens to reduce this venerable monument to dust. Since last Autumn, when four-piece Embers stunned with two gargantuan live videos ('Part Of The Echoes' and 'Hollow Cage') shot in an old monastery, they've struggled through support slots in basement venues and dilapidated warehouses.

Tonight, at their first show as headliners, they can finally attack at full pelt. They've cited Sigur Rós as influences, but even the Icelandic soundscapists' early shows were humbler than this. With their line-up expanded to include a string section, French horn player and choir singer, Embers are already configured to fill great caverns. The lurking, menacing lick of Will Clutton's opening keyboard intro apart, their only dynamic lies in pushing themselves towards ever-higher levels of volume. They unflinchingly thunder through songs that arc gracefully upwards, before crashing and splintering down upon the audience below.

Embers' reference points are clear. They're informed by the large-scale soundtrack work of Hans Zimmer and John Murphy, and one track pilfers the drum beat to Arcade Fire's 'Keep The Car Running', though under the sticks of Nathan Howard it mutates to colossal proportions. That he's placed centrally, with the other seven musicians spiralled around him, is apt. Often it's his unrelenting clout that emerges triumphant from the melée of competing layers. It'd all be for nothing if delivered clinically, but Embers are as deliriously lost in this storm as the crowd – as demonstrated when guitarist Steven McInerney bursts in with an unhinged off-mic howl during another cascade of panoramic noise. They're so caught up in this maelstrom that it feels ever so slightly like the wheels might fall off at any point. But that's what provides much of the thrill.

An unhinged off-mic howl bursts into the cascade of noise

Simon Jay Catling

Je

m'appelle Peter, je suis un...

- [ ] DRUG ADDICT?
- [ ] ROCK STAR?
- [ ] POET?
- [ ] RENAISSANCE MAN?

(TICK AS APPROPRIATE)

Or is Peter Doherty all of the above? Meeting up with Babyshambles in Paris just before their first gig in three years, Matt Wilkinson finds the band reunited, reflective, and really into penguins

PICTURES: RICHARD JOHNSON

Peter Doherty is in the suburbs of Paris, waddling around the streets, pretending to be a penguin. "They're just so fucking beautiful, aren't they?" he chirps, hands by his sides as he does a Paul McCartney head-wobble and tries to squawk convincingly. He's crap at squawking, but it doesn't matter, because: "Penguins, man! You've gotta love them. They're dead, dead cute!"

We've been prompted to talk about nature's finest after I tell him that my favourite moment from the new Babyshambles album, 'Sequel To The Prequel', comes early on in the track 'Penguins'. Just before it turns into a heroic, swaggering mini-rock opera *à la* The Who (all power chords and a brooding, bitchy lyric about not liking somebody's boyfriend's face), Peter sings something so ridiculous you can't help but double-take. It's about going to the zoo, and it goes like this: "*We could see monkeys/We could see snakes/We could see penguins/Ah, penguins are great!*" From the mind of the man who once penned such

lyrical gems as, "*If lust and despair are two bullets in the same gun/Then we've been playing Russian roulette for far too long*" ('Breck Road Lover') and, well, all of 'Time For Heroes', 'What A Waster' and 'Albion', it's a bit... basic, I tell him.

"Thank you!" he says, beaming. "You'd be right to say that. And it's *nice* to hear you say that. For once, that's me being completely innocent."

He's right, actually. As he struts along the cobbles, stopping to say *ça va* to everyone from little old ladies to cute toddlers, he has the air of a man who's happy with his lot. He's on good form, and the overall vibe around him today is one of positivity. His voice – Babyshambles are rehearsing for their first proper gig in three years – is sounding brilliant, as is the smattering of new songs the band are running through. As does the album itself, in fact. You should be pleased to learn that 'Sequel To The Prequel' is stuffed full of catchy-as-hell choruses, and the kind of melodies that most other guitar bands in 2013 would kill to write. Particularly impressive are the "countrified", Dylan-esque tune 'Fall From Grace' (surely a future single) and the brooding, anthemic 'Farmer's Daughter', which clocks in at over five minutes and dips in and out of heaviness like a rising tide. Both tracks see Peter turn in his finest vocal performances since his 2004 Wolfman collaboration 'For Lovers'.

But, Peter being Peter, this show of cheery effervescence is tempered with sadness and desperation. Fifteen minutes before the penguin impression, I'm in Babyshambles' rehearsal room with him and guitarist Mik Whitnall. Interviewing the band today and over the past few weeks, it's become clear that – surprisingly for diehard fans, perhaps – Peter isn't really their driving force any more. He's undoubtedly the focal point, but really, this new album is the baby of bassist Drew McConnell. To use Mik's thick Yorkshire brogue, Drew "became a bit of an 'itler" during the sessions for it, pulling literally everything together, from the songs (he penned much of the album himself) to lyrics, guitar solos, drummers, producers, studio time and, yes, wayward singers. "It just wouldn't have happened without Drew," confirms Peter. "That's the fact of the matter."

But that's not the whole story. Babyshambles are a three-headed beast now, and Mik is as key to their rebirth as anybody else. After years of drug addiction, he's finally, *finally* kicked the habit and got himself completely clean. His appearance today is shocking because he looks so great – far healthier than any time I've seen him in the past seven years. He's a joy to be around, and his wellbeing has clearly had an effect on Peter, too. Today is the first time the two have seen each other in the flesh for some time, and it's emotional. At one point, with me sitting between them during the interview, they hug over me with great affection (Peter: "We need to see each other more, Mik." Mik: "I know, mate. It's just so nice to see you"). I suddenly find my own questions playing second fiddle to their reunion. It seems an apt time to ask the frontman how he's dealing with his own demons at present.

Peter takes a long pause, and sighs. "I don't think it's possible to sustain a healthy – for want of a better word – cocaine and heroin dependency, and then to call yourself 'healthy' by any stretch of the imagination. You're a fool unto yourself if you think that. Getting over 30... it's reached a point now where there's no way around it. It's like, either curb it or stop it, or lose your health. And you can try and cut corners here and there by saying, 'OK, I'm only gonna wash [cook up] with bicarb and not ammonia,' but essentially it's all the same."

He says "to get better, you have to get worse", and then explains the risks that come with quitting crack and heroin after using them for so long (next month marks a decade since he first publicly admitted addiction). "For example, when I stop smoking crack, which I have done recently – I am smoking a lot less – my lungs, all of a sudden, start churning out all this horrible shit. Which while you're smoking, smoking, smoking, smoking, you don't get the chance to do. So it's almost that the first thing about giving up drugs is to fucking descend into a pitched toe-to-toe street fight with your health."

So how can you do that and keep yourself under control?

"It's impossible to say. Because to me, what would be keeping it under control and looking after myself, really, isn't. It's still a fucking ridiculous way to live and a ridiculous way to treat yourself. You know, what do you have to suffer for it to sink in that you have to stop? Probably my sex drive will have to go. Or I'll have to lose a hand."

Peter's being serious here. He pauses, reflecting soberly that this is "a terrible way to speak" about himself. He points to his arms, which are covered in abscesses – earlier, one

Babyshambles: (l–r) Drew McConnell, Peter Doherty and Mik Whitnall

"My sex drive will go, or I'll lose a hand"

Peter Doherty

Peter is living proof that heroin quite literally screws you up

started to bleed while we were chatting, but most of them look to be healing – and explains that he's supposed to be using alcohol to soothe them. "I'm not too bad at the moment," he declares, but then he pulls down his sock to reveal a bigger, more septic-looking abscess on his ankle. It's not pleasant. "That foot was like a rhino's head. Sometimes there's a series of abscesses [there]. I was rushing to make the fucking rehearsal today and I didn't have time to get my antibiotics." He adds, forlornly, that he's worried about the time "when the super-antibiotics stop working", but then perks up. "The best thing that's happened to me, health-wise, was to go to Thailand."

This time last year, Peter spent about a month at The Cabin, a "beautiful" luxury rehab centre in Chiang Mai with a 96 per cent success rate. The tabloids said he got kicked out, but in reality his stay was far more positive than his detractors would have you believe. "It was basically an ex-holiday resort, quite a high-class hotel that they turned into a rehab. And I kind of cracked it, you know? The stuff I took with me, to keep myself ticking along and enjoying the holiday, that all got fucking snorted by the elephant on a daytrip... no, that all went after a couple of days. So I was on the methadone. Reduce, reduce, reduce. Four weeks in, I'm getting ready to get off the methadone, and bang. It just didn't happen. But yeah. I could really... I really saw it as a possibility."

'It', he explains, means kicking crack and heroin for good.

"I could really see myself going somewhere like that and doing it properly. The next step is to take a proper run at it this time [there are hopes to revisit the centre after Babyshambles play in Australia this month] and do that. Just really fucking look after myself. Get in a safe place and go for it. Just fucking get clean."

As we've been talking, Mik's been sitting in the background polishing a beautiful old black Rickenbacker guitar. I can see that he's been

Peter on...

HIS ACTING CAREER

"It's all tickety-boo. Come and see me [to judge my acting]. Really, come and see me in a film for yourself, then make the decision. If [cult director] Larry Clark hasn't completely lost patience with me, I've got a part in his new film soon. He's the guy who did *Kids* and *Bully*, the skater guy."

THE LIBERTINES

"It's all gone quiet on the Western Front. Gary Powell, I believe, is playing drums for the New York Dolls again. I've not spoken to Carl recently. But I'm sure if there's any gigs lined up I'll be the first to know about it."

DOGGING (POSSIBLY)

"I was driving up by Alexandra Palace the other day. It's amazing up there. Go up there at night! There's loads of... well, I don't *think* it's dogging. But there's loads of couples in cars. I thought it was sweet, actually. It's like in Paris, down by the river. Kids being kids. No, *NME*, I didn't join in."

HIS RECORD LABEL, PARLOPHONE

"You probably know them better than I do. I don't have a lot of contact with them. When I say 'them', traditionally you talk about 'the man'. But I don't even know who that man is. I have a vague idea. It would be nice for them to come and talk to me and tell me what they want."

THE UK CHARTS

"Chart placings *aren't* bullshit. To a lot of people they really matter. To a lot of musicians they're really important, even just as a gauge. If you don't care about selling records, then get out of the industry. If you sign away the rights to your music then you've gotta be worried about selling records, otherwise what's the point of being on a label like Parlophone or EMI?"

KIDS NOWADAYS

"There's a couple of generations who have come up who don't really give a fuck about where the money's coming from. They just wanna play. I see a lot of kids like that at the moment, and I love it. I feel bad for them in a way though, because I'm a different generation. It seemed to be easier in those days to find somewhere to squat, or find somewhere to crash and set up a drumkit and put on gigs. You've got to fight more these days."

CAMDEN

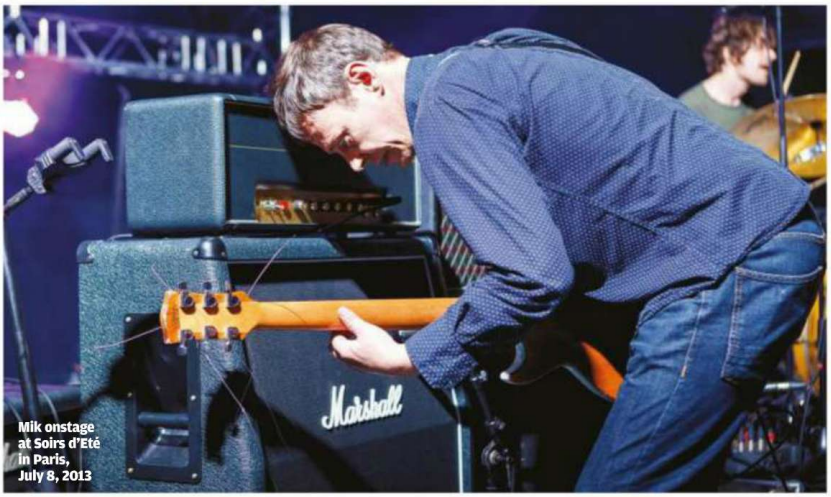
"Over the last two weeks I've pretty much been there all the time. It's rejuvenated my spirit. I'd forgotten how many great people I know and how many great record shops there are there. I was sat on Primrose Hill, just sat there under a tree, thinking how beautiful London was. Then I saw two community policemen on their bikes hurtling past. 'Fuck, time to get back to Paris.'"

DAVID BOWIE

"A certain ex-girlfriend of mine was in New York picking up some award or other, being presented by David Bowie. And, obviously, I was really paranoid she was sleeping around because Mik had told me something, so she was calling me up to say hello and check in. And I just hear this voice going, 'Pete! It's David, man! Is that Potty Pete?!' I thought it was just someone taking the piss, so I was like, 'Fuck off!' I hung up on him!"

HIS LAST BRUSH WITH THE LAW

"I was in London the other day and the Old Bill goes past. 'Ah Pete! How's it going?' They were really friendly, actually. So I went, 'Yeah boys, same old.' And then it was like, 'Right, can you take your hands out your pockets please?' Then they searched me and that was it. They left."



Mik onstage at Soirs d'Eté in Paris, July 8, 2013

listening intently, and Peter suddenly brings him into the conversation.

"We were very much locked into this lifestyle, me and Mik," he explains. "Basically it was writing music and banging up. That was what we did, all day and every day. I can tell you that now. Mik's stopped all that. So that needs to be my next step."

Surely it's dangerous getting you both together again now for Babyshambles?

"Yeah. It is. Which is why we haven't been together. Because, you know, Mik can say, 'Oh, it's alright, you can [do it],' but it's not alright. Because a) he doesn't want to see me do it; and b) I feel pathetic doing it in front of him."

He adds how crazy it is that Mik has managed to sort himself out, "because he got to a fucking dark place, you know? It made me look like an Olympic athlete," but then admits with a sigh that, "In a way, it's had an adverse effect [on me]. Because it's been so amazing what he's done, to fucking bring myself down from the shock I've had to have a massive hit."

I ask Mik if he's OK with us talking about his health, to which he replies, "Of course, man." But Peter interrupts and says he's not so sure.

"I'm not really alright, actually. I don't really see how it can come out in print as anything other than something negative, to be honest. Because in saying that Mik's got clean and how in the future I can see a way out of fucking the cycle of fucking addiction, then that's just basically admitting that I'm still heavily using. Which is just, 'What are EMI [Babyshambles are signed to Parlophone, part of EMI] gonna say? What are management gonna say? What's Drew gonna fucking think?'"

Before I can reply to Peter, Mik butts in and answers directly to him. For the next few minutes the two of them talk to each other, rather than me. They're both still completely aware I'm there, and that the Dictaphone is turned on, but for now, I'm a fly on the wall.

Mik: "I'm fucking glad to hear you say that though. You know what I mean?"
Peter: "Say what?"
M: "To say that you're looking to the future in that respect."
P: "It's great out there, Mik [in Thailand]. It's just... because everything's so clean."
M: "It's been so good for me to see you. I'm optimistic for *your* future. Because when you moved to Paris, you wanted to do things – your album, your life. You know? What's that lyric you were on about?"
P: "Yeah. *'Are you trying to say this world's not beautiful enough?'* [from 'Seven Shades Of Nothing', a Drew-penned belter on the new album]. It's exactly that."

Turning to me, Mik says with some affection that, "Pete's a sensitive soul, and I like when things affect him for the good." They then hug again, and Peter affects the voice of a fey, dandy version of Mik, like a Pontins Bluecoat announcing something over the Tannoy. "My fooked singer," he says warmly, with emphasis on the 'g'. "Is YOUR singer fooked?"

Just like that, Peter's suddenly in a happier place, telling jokes about the time Morrissey called him up when they were both in hospital ("He said, 'Nothing trivial, I hope?' and then hung up!") and trying to convince me and Mik that "all the kids in Bratislava are into Britpop now. I played there last week and all I could see was people wearing Sleeper T-shirts and doing the Liam Gallagher walk." Later on, after Babyshambles have played a blinding gig in a beautiful square smack-bang in the centre of Paris, Mik will have the final say on the matter, declaring that he thinks today was a good day. "You got Pete to open up earlier, which is rare. It's good. It's really important for him to do that."

What's also good and important, of course, is for Peter to be making music again. 'Sequel To The Prequel' hits shelves this September, but really, its gestation started back in 2011. In July that year, Drew suffered horrific injuries after being knocked from his bike by a car in east London. He broke his spine in three places, five ribs, a shoulder and a knee, and had to re-learn how to walk. When he finally did recover – after five months of physiotherapy – he was, as Mik puts it, "a changed man".

"After his accident, he really changed. He was like, 'Right, I'm gonna do this!' He went over to France with a computer and a microphone to see Pete, and he performed a bit of a miracle, you know? Total credit to him for doing that."

"It's not changed me so much in my personality, but in my attitude towards life," says Drew. "I feel incredibly lucky to be alive. I'm kind of jumping out of my skin every five minutes. Like, right now – walking down a street. Everything is a bonus." Before it happened, he admits he was "coasting" through life. "It took being shaken up physically and figuratively for me to snap out of a certain water-treading stupor I was in, and to think, 'Hang on, we have a finite time on this planet, and I'm in this fucking *great* band with an incredible pair of songwriters, and I think I can just about write a few tunes, and if I can rattle everyone's cage enough to get out what's left in us, then why the fuck shouldn't I?"

Several trips to Paris later, he patched together some of Peter's ideas, showed him his own songs and saw that the basis of an album was coming together. Drew even went as far as to bring in new drummer Adam Falkner (who's chosen not to do interviews with the band, but plays live as well as on record) as a permanent replacement for former sticksman Adam Ficek, following his departure in 2010.

WHO WROTE WHAT?

'Sequel To The Prequel' is the first Peter album since 'Up The Bracket' to only feature co-written songs. Here's the full list of credits:

FIREMAN
(Mik Whitnall/Peter Doherty/Drew McConnell)

NOTHING COMES TO NOTHING
(Whitnall/Doherty/Stephen Street)

NEW PAIR
(McConnell/Doherty)

FARMER'S DAUGHTER
(Doherty/Whitnall)

FALL FROM GRACE
(McConnell/John Robinson/Doherty)

MAYBELINE
(Whitnall/Doherty)

SEQUEL TO THE PREQUEL
(Doherty/Whitnall/McConnell)

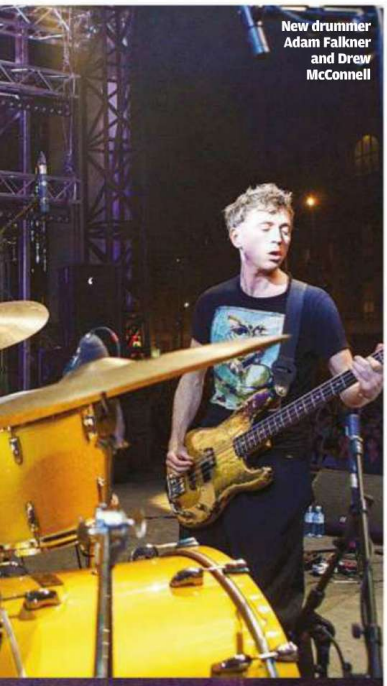
DR NO
(Whitnall/Doherty/McConnell)

PENGUINS
(McConnell/Doherty)

PICTURE ME IN A HOSPITAL
(Doherty/McConnell)

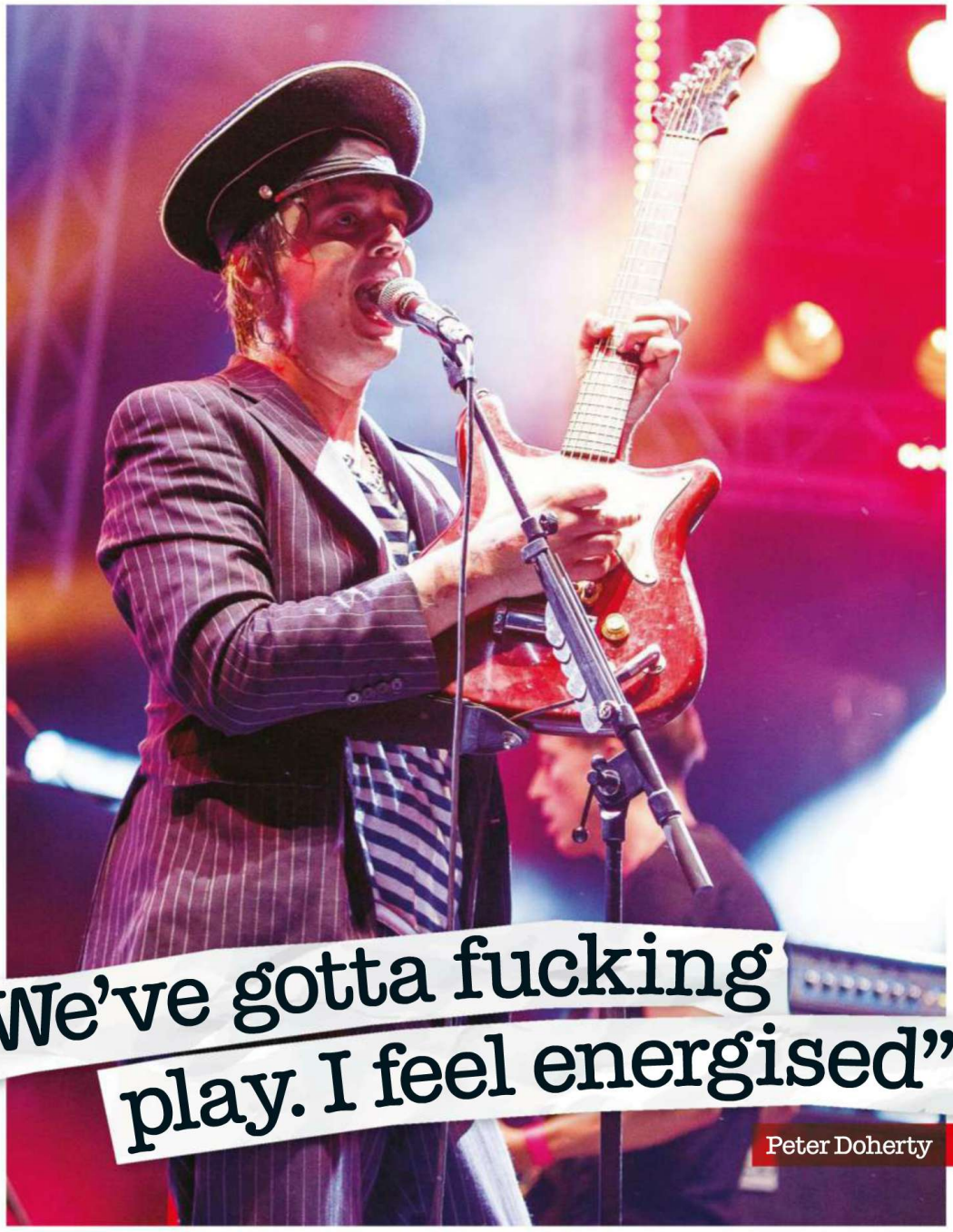
SEVEN SHADES OF NOTHING
(McConnell/Doherty)

MINEFIELD
(Doherty/McConnell/Robinson/Whitnall)



New drummer Adam Falkner and Drew McConnell

Merci mission: Pete thanks the Paris crowd



"We've gotta fucking play. I feel energised"

Peter Doherty

It wasn't all plain sailing, though. Mik admits to initially feeling put out about having to hold back some of the songs he'd been working on in order to make way for Drew and Peter's newer creations. "It was a bit weird for me – there's three tunes that I really, really wanted to be on the album that aren't, and I do miss them being on there," he says. But even he states that for the great and good of Babyshambles, Drew's persistence was really the only way 'Sequel...' could have ever paid off. "Funnily enough, there's a song called 'New Pair' which is my favourite, and that's one of Drew's anyway."

Peter's take on this is that it's just how Babyshambles roll as a band now. "It's a truce, isn't it? Drew was basically sick of the band being dormant. And he tested everyone's belief. Underneath it all, we still wanna fucking play together and finish what we started."

I end by asking Peter if he genuinely feels happy to be back doing something productive, after being out of the limelight for so long.

"Look, it's this – I heard that guitar when I went in the rehearsal room today." He points at Mik's Rickenbacker. "And I realised that we've *gotta* fucking play. There's loads of people reading this out there who'll know what I mean by that. You get into a room, you plug a guitar in and everything changes. And when I heard them all today, I just thought: 'Fuck. Where have I been? Why have I not been getting it together?' We've gotta get these new songs together, we've gotta play. I just feel energised by it all. Really, I do."

Against all the odds, the most rickety rock'n'roll band in the world have made it back from the dead. Are you pleased? You should be.

THEY ALSO SERVED

The other two main players who helped Peter Doherty and Babyshambles bounce back

1.

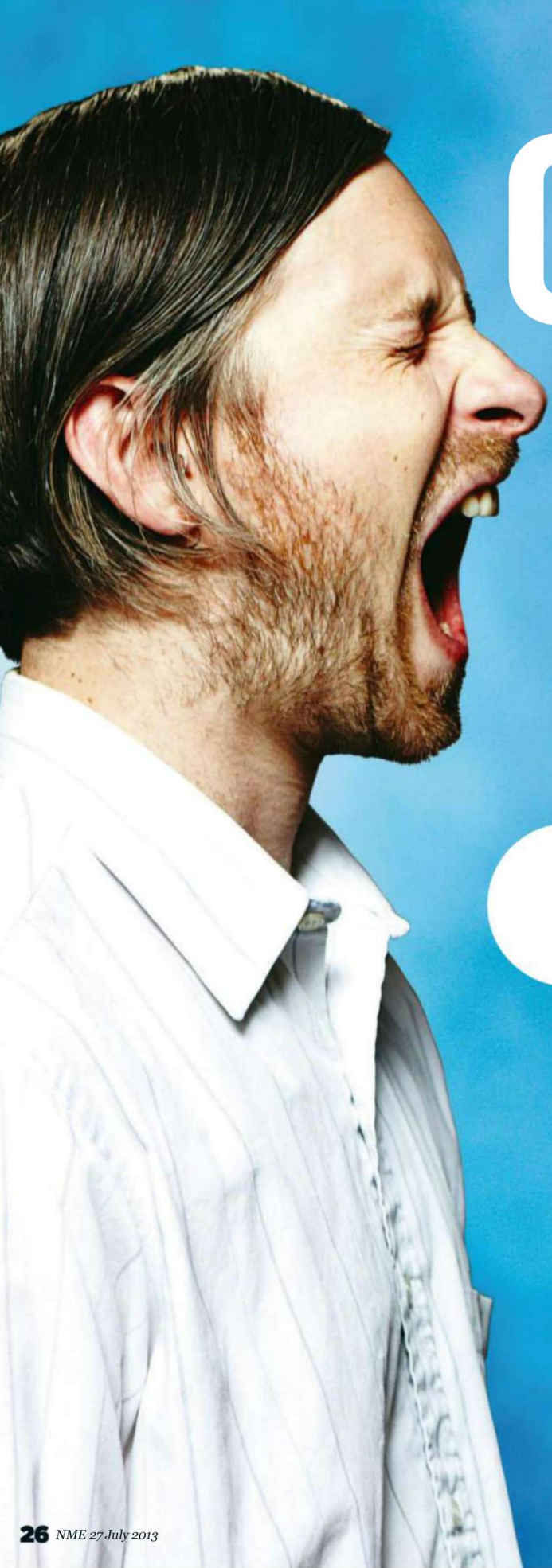
STEPHEN STREET

Producer extraordinaire. He's helmed everything from The Smiths' 'Strangeways, Here We Come' to Blur's 'Parklife' to Peter's 2009 solo album 'Grace/Wastelands' and, of course, 'Sequel...' itself.

2.

JOHN ROBINSON

Former frontman of Liverpool nearly-band The Bandits, and a fast friend of Babyshambles.



OLYMPIC MENTA

After soundtracking the London 2012 Olympics and with their best album just released, electronic noise duo **Fuck Buttons** have a lot to shout about. **Phil Hebblethwaite** meets them and unravels the secrets behind an unlikely move into the spotlight

PHOTOS: DAVID EDWARDS

It was a coincidence that Andy Hung and Benjamin John Power both ended up studying art at Bristol University. They knew each other from Worcester, where they'd grown up, but they'd applied independently. Once there, they'd see each other at gigs, and think, "Oh look, there's that guy from back home." Eventually, they decided to make music together.

Andy, who was into Aphex Twin and other electronic artists on the Warp label, had shot a couple of short films that he needed scores for. Ben preferred noise and hardcore and they felt that the combination of their interests would produce an interesting result – music that was aggressive and dense, but also rhythmic and playful. Their motivations were purely artistic, so, in a move of commercial suicide rivalled only by the likes of flamboyant London rock band Selfish Cunt and American grindcore group Anal Cunt, they decided to call their musical partnership Fuck Buttons.

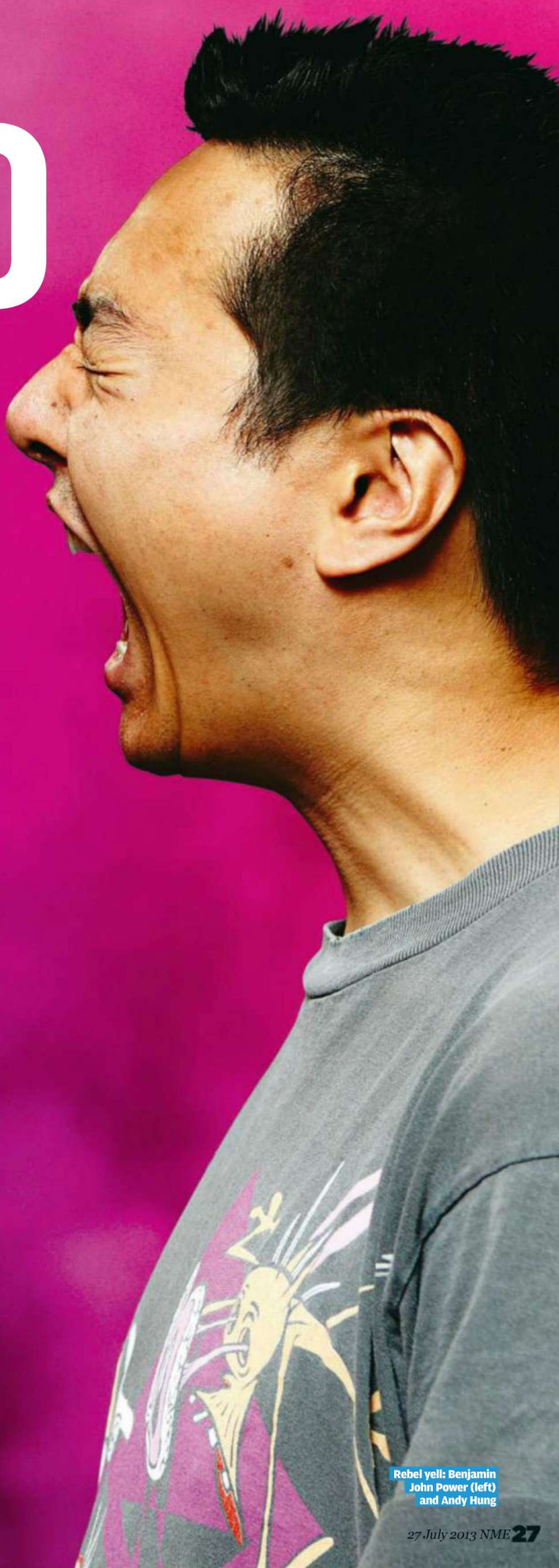
On July 27 last year, two Fuck Buttons songs – 'Surf Solar' and 'Olympians' from their 2009 second album, 'Tarot Sport' – were used during the Olympics Opening Ceremony, and a track called 'Sundowner' that Ben wrote in his solo guise, Blanck Mass, was played by the London Symphony Orchestra as the Union Jack was being raised. An audience of almost a billion tuned in to witness this extraordinary moment when the extreme leftfield went global, and it helped give Fuck Buttons a long-overdue rise in profile.

Fuck Buttons seized the moment, concentrating on their third album 'Slow Focus', which has just been released to unanimous praise, topped by a triumphant Saturday night headline set on the Park Stage at this year's Glastonbury. And now, after a decade of hard graft and against all expectations, these two polite men from the genteel cathedral city of Worcester, who make dark and uncompromising instrumental music under a name banned by all radio stations across the world, suddenly find themselves firmly under the spotlight.

"It does all feel unlikely, because most bands don't start out with the aim to make a living from music – they form because they want to write and play songs. And it was the same for us," says Andy. "The time when bands tend to deteriorate is when they have to deal with the pressure to survive. The lifespan of bands tends to be very finite and that's especially true in the time we've been around."

"We're friends first, who decided to make music together, rather than strangers who attempted to make music and then became friends," adds Ben. "And that's definitely been

C GOLD ALISTS



Rebel yell: Benjamin John Power (left) and Andy Hung

a big part of what Fuck Buttons is and why we're still around."

Fuck Buttons make music that's great to listen to on a night bus, Ben has often claimed, because it's full of motion and encourages escapism. 'Pummelling' and 'brutal' are words often used to describe tracks such as 'Slow Focus' opener 'Brainfreeze', but that's to undercook the band's full intention. Their music is also pretty – "wondrous", as Andy says – and it can be friendly, helping listeners to find deep feeling within it, as well as their own worlds and narratives. That's the reason why songs like 'Sweet Love For Planet Earth', from their 2008 debut 'Street Horrrsing', are so widely used on TV and in films (see sidebar on page 28), and also why 'Surf Solar' and 'Olympians' fitted into London 2012.

"That's quite an important thing for us – that we don't push too much of a visual aesthetic onto our music," says Ben. "People can tell their own stories and decide what the tracks mean to them. We don't have any lyrics, and that's not necessarily purposeful – there just hasn't really been a place for them. And perhaps that helps people make their own minds up."

One consequence of their music being co-opted by other people's interpretations is that it can distract from how personal it is to them. They don't mind that at all, Andy says, adding that they still write their music live, facing each other across a table – just like when they play out – and it relies entirely upon their own chemistry and intuition.

"WE INTERACT WITH EACH OTHER THROUGH MUSIC"
ANDY HUNG

"The music is a relationship," continues Andy. "Fuck Buttons is a relationship. And as with any relationship, it's based on communication – but this one isn't verbal, it's more to do with the music. That's how we interact with each other, and that's what we find really interesting about it."

"We both know when something works," says Ben. "We've been working together for 10 years now and we've learned how to form our own language. We don't speak to each other when we're writing. We can just sense by how the other person is playing something whether it works for us. It'd be hard to articulate how we know; we just do. We have a sixth sense that tells us when something is right or wrong."

And yet, in south London a week before the release of 'Slow Focus', they reveal themselves to be entirely distinct characters.

When Andy and Ben were teenagers back in Worcester, they used to skateboard in a warehouse deserted by a cricket bat manufacturer called Duncan Fearnley. That's how they met. They were at separate schools – "rival schools!" says Andy – and both searching for something to stave off the ennui of being stuck in a place that was beautiful but boring. In the warehouse, a few mini-ramps had been built and kids from across Worcester not content with their lot would hang out, talk about music and learn skate tricks.

"Andy was more smooth and technical, and I was more violent," says Ben. "He ▶

Fuck Buttons' live setup on display at Primavera this year

got really good at doing flatland flip tricks, whereas I was more aggressive – I'd do bigger sets of stairs, attempt handrails and, a lot of the time, I'd be on my arse."

It's not a bad metaphor for the differences between them, and I wonder whether it causes friction in the band...

Andy, what are the things that wind you up about Ben?
Ben: "Be very careful!"
Andy: "Smell. But that doesn't really wind me up, I don't think."
Ben: "It's the smell of success! I could tell you the things about me that I believe wind Andy up..."
Andy: "This will be interesting."
Ben: "I would say that I have a shorter temper than him. Definitely that."
Andy: "Probably. But I'm not sure it winds me up too much. Or does it? Shall we argue about it?"
What about when you're on tour?
Andy: "We really fit. For instance, in hotels, Ben sleeps near the entrance to the room and I sleep in the other bed by the window. It's because he gets up so early and I go to sleep really late. I'm a night owl and he's an early bird and it works out fine. It's a bit like a jigsaw, I guess."
And what do you think are the things about you that wind Ben up, Andy?
Andy: "Stubbornness. But we're both stubborn and that can cause annoyance. Because there are two of us, there are times when we need a moderator. That's why we have a manager. When you're in a creative partnership, there are inevitably moments when you're going to have a difference of opinion."
Ben: "I'm a vegan now, so I can potentially be a bit irritating when we have to go out to eat. Everybody has to work round me. They respect my veganism, but I'm sure there are times when Andy just wants a plate of meat. And then sometimes Andy will eat things in the van, like dried squid crisps, that don't smell too good to me. You have to respect each other's space, especially when you're touring a lot."
Andy: "I can't imagine how four-pieces work."
Ben: "I'd guess you'd need a leader, or splinter groups would form."
Andy: "Tyrannies work! I'd be a dictator."

"WE DON'T SPEAK TO EACH OTHER WHEN WE'RE WRITING"
BENJAMIN JOHN POWER

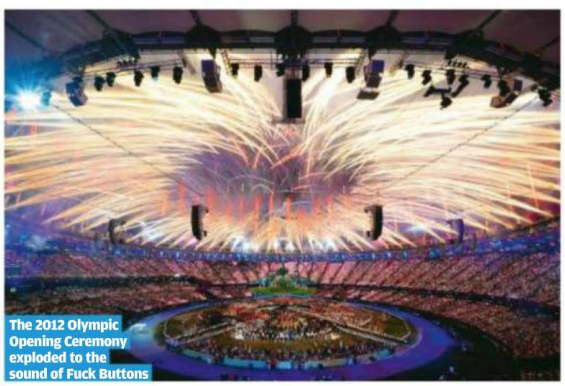
Speaking of dictators, or lack thereof, Fuck Buttons decided to produce 'Slow Focus' themselves, after having used Mogwai's John Cummings for their debut and Andy Weatherall for 'Tarot Sport'.

"It was a logical next step for us," says Andy. "We took a leap, but it was grounded in experience. In the past, we needed a safety net. But we have been doing this for a long time. When it came to making the record, it wasn't that difficult. The hardest part was getting into doing it – getting into a groove."

"We had our own space this time," says Ben about their studio in London, where they now live, "so we didn't have to be working to someone else's timetable. We could really get inside the sounds without any kind of rush or deadline."

They'd already started writing 'Slow Focus' by the time of the Olympics, and although they had "a big celebration" for a few days around the start of the Games, soon after they were back writing. If anything, the fruits of their labour are even more intense this time round, and certainly more focused. Their previous two albums start by sliding up on you. Here, with opener 'Brainfreeze', they begin with an all-out attack on the drums. It's music to soundtrack "the collapse of civilisation" that they don't expect people to like, they told *NME* recently, and yet more and more people do.

"It's still exciting, and that's the most important thing," says Ben. "We don't feel like we're just going through the motions every time we do something new. It's still an enriching experience, it's always changing and it keeps us on our toes. And with regard to it being unlikely, yes, I think it is. It's almost a bit of a fairytale."


The 2012 Olympic Opening Ceremony exploded to the sound of Fuck Buttons

WHAT THE FUCK?
Unlikely places you may have heard Fuck Buttons' music

1 ON TOP GEAR
ANDY: "They used 'Sweet Love For Planet Earth' [from 'Street Horrrsing', 2008] during a high-speed trial in the desert. It looked incredible. It's hard not to be in awe of that kind of terrain, and it was great to hear our music accompanying that."

2 ON A SKY NEWS DOCUMENTARY ABOUT PRINCESS DIANA'S DEATH
ANDY: "That's true – some time after her death, there was a documentary made and one of our songs ['Sweet Love For Planet Earth' again] was used in it. We haven't seen it – somebody told us about it afterwards."

3 IN A HORROR MOVIE
BEN: "They used 'Sweet Love For Planet Earth' in the trailer for the remake of [Wes Craven's] *The Last House On The Left*."
ANDY: "It's because the twinkling intro has a wonder to it, and you can put that in positive contexts and negative contexts, like murder, for instance."

4 IN A WEED-SMOKING PROGRAMME
BEN: "There was a BBC documentary about marijuana, and we ended up on that."
ANDY: "What wonder!"

5 DURING THE OLYMPICS OPENING CEREMONY
BEN: "They used 'Surf Solar' and 'Olympians' from 'Tarot Sport', and it was a massive honour. We didn't know what context it was going to be used in until about two weeks before. We were surprised, too. It was great to see and a real privilege."

DAN DENNISON, GETTY

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Footloose and shoe-free at London's Cargo last summer

Pond performing at the SXSW festival, Austin

Cargo makes Nick lose his head

Nick at Brighton's Great Escape festival, 2012

GOODBYE TAME...

HELLO WILD

What do you do when you're in Tame Impala and riding a wave of unpredicted success? Leave, according to former bassist Nick Allbrook. Jamie Fullerton finds out why he's plunged all of his hopes into Aussie oddballs Pond

Joe Ryan resting before the encore

"WE'RE AIMING FOR THE PERFECT POND MEETING OF THE SUBLIME AND THE RIDICULOUS"

NICK ALLBROOK

They say you can judge a person by the company they keep. Back home in Perth, the five members of Pond often hang around with a man named Cowboy John. He lives in a mental institution, but periodically escapes.

"The first time we met Cowboy John, he was on a veranda having a drink," bassist Joe Ryan explains over Skype from Brussels. Joe is on tour acting as a sound and visuals tech for Tame Impala, alongside Pond guitarist Jay Watson. Until he quit recently, after five years of Tame service (more on this later), Pond frontman and Tame live bass player Nick Allbrook had a bus bunk too.

"We saw John pick up this drink – it was covered in ants, up the sides, floating in it, everywhere," continues Ryan. "We shouted at him not to drink it but he downed it and yelled, 'It's good, worker ants make you strong!' He's crazy, and he's worked out how to get out of the mental institution fairly often."

Cowboy John performs a bizarre spoken-word piece on the title track of Pond's new seven-track album, 'Hobo Rocket'. His presence is a good indicator of how far out the record is. The band's incredible 2012 album 'Beards, Wives, Denim' (their fourth record, but the first to gain international recognition) sounded like a more ballsy, Led Zep version of Tame. As a crowd member at South By Southwest put it that year, they were, "Like Tame Impala, but with a 13-inch dick." 'Hobo Rocket', in contrast, sounds like The Flaming Lips locked in a garage for three days and told to go as space-rock as they can with just 40 minutes of recording tape.

Having not recorded any new material since 'Beards...' in 2010, 'Hobo Rocket''s release next month draws a line for the band. Being swept up in the global success of Tame Impala, led by their friend and collaborator Kevin Parker, they've had to start afresh.

"It's always hard to reconnect," admits Nick Allbrook, chatting from Melbourne, the city he moved to recently. "It would be ideal to have months of practice but we always find ourselves suddenly confronted with two weeks, and then we have to play a festival or something. It's fucking horrible. That period of pressure is a bit fucked."

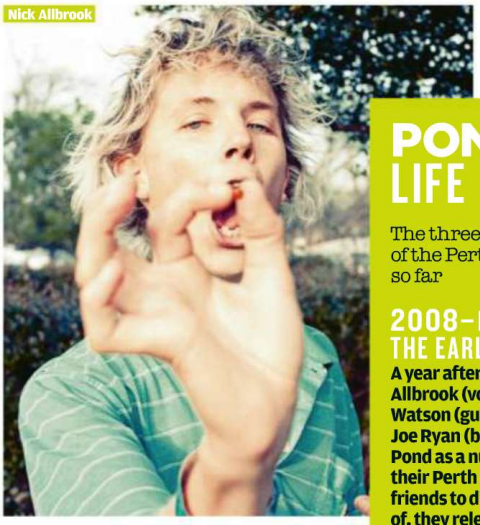
Having made 'Hobo Rocket' last September in between tours, this pressure actually worked in their favour. Recorded in four days, 'Hobo Rocket' seeps spontaneity. It was supposed to be an EP to tide things over until their next album, 'Man, It Feels Like Space' (already titled, written and set to be recorded in September), but finding themselves on something of a roll, they simply kept going.

With psychedelic fist-fuck of a lead single 'Xanman' as its calling card, the record sounds like a statement of intent. What feels like just as much of a statement is the fact that Allbrook has ditched the Tame duties that were engulfing him. Many saw this as a declaration about Pond: that despite still having numerous projects (solo work and Allbrook/Avery, his collaboration with Pond's Cam Avery), this band was the focus. But it's not that simple. The main reason he left Tame was cynicism.

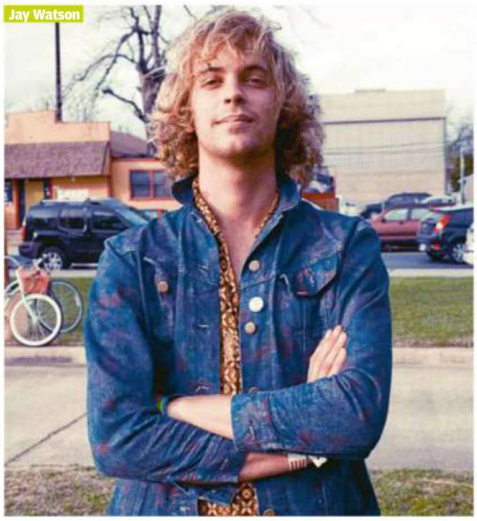
"I suffer from a diarrhoea flow of cynicism," he admits, with a sad little laugh. "You go to England or America and meet people backstage who are part of this big music business structure. But you don't actually know anyone, and all you care about are the friends you started this whole thing with. It's pretty easy to get jaded. This is people's jobs, but for me it's some crappy music me and my friends have been making in a shared house since we were 17." ▶

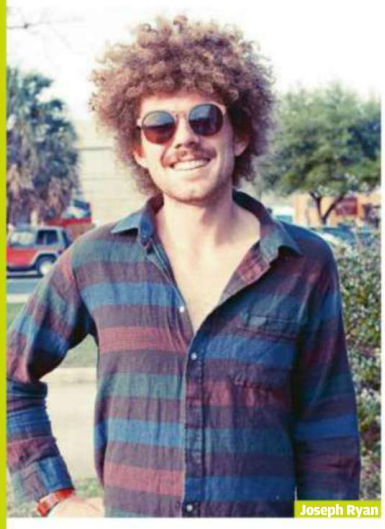
Nick shows SXSW his best Texan crab move

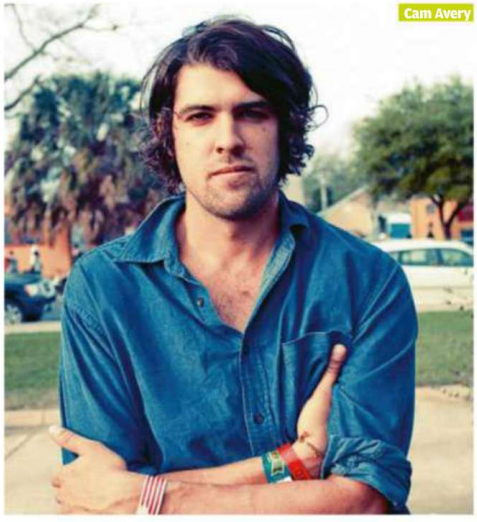
RICHARD JOHNSON, VICTOR FRANKOWSKI


Nick Allbrook

Jamie Terry


Jay Watson


Joseph Ryan


Cam Avery

POND'S LIFE

The three stages of the Perth gang so far

2008–10: THE EARLY YEARS

A year after Nick Allbrook (vocals), Jay Watson (guitar) and Joe Ryan (bass) form Pond as a nucleus for their Perth musician friends to dip in and out of, they release debut album 'Psychedelic Mango', then 'Corridors Of Blissterday'. Recorded at Allbrook's parents' house, these 'experimental' records hint at their future psychedelic blast. 'Frond', their third LP, follows a year later.

2012: THE BREAKTHROUGH

Having been picked up by hip Australian label Modular, their fourth album 'Beards, Wives, Denim', recorded in 2010, sees them step up with a blend of psych and Led Zep-style heavy rock. Tours in Europe and the US show the wider world that they're one of the most exciting live bands on the circuit. *NME* declares them the Hottest New Band In The World after seeing them live at Austin's South By Southwest.

2013: THE FUTURE

Having served for five years as bassist for Tame Impala, Allbrook quits the set-up after Pond record mini-album 'Hobo Rocket' in September 2012. With lead single 'Xanman' one of their finest moments yet, they announce that they plan to record new album 'Man, It Feels Like Space' in September 2013, raising expectations for a Tame Impala-like breakthrough. Songs will include 'Medicine Hat' and 'Waiting Around For Grace'.

NME: **But isn't that the dream, to travel the world and go on mad adventures?**

Allbrook: "You've got to at least start with outrageous dreams of stadium rock, dragon suits and stuff. But it's freaky when bands have a plan from the start."

You had years of playing together before you found any success.

"Yeah. We had a nice period of just being a shitty little band."

So was it for emotional reasons, leaving Tame, rather than concentrating on Pond?

"Well, once the seed of cynicism is planted... it's a fearsome weed that doesn't let up."

When was it planted?

"Lots of times. We did a DJ thing for a very fashionable publication, in a very fashionable city. We're the shittest DJs, but just had that miniscule level of celebrity being associated with Tame. We were getting asked fucked-up questions and pigeonholed. God, I sound like such an angsty piece of crap. It's true that I wanted to do more stuff with Pond too..."

Ryan, too, admits that he's getting tired with, if not cynical about, his Tame duties. "I'm in two minds about it, and I'm kind of envious of Nick," he says. It feels like a golden opportunity to cut loose, straddle the 'Hobo Rocket' and slingshot Pond forward. While Tame got the breaks, 'Beards...' proved that Pond have the potential for a breakthrough too. But though the band are chomping at the bit to record 'Man, It Feels Like Space', there's another weed of self-doubt sprouting in Allbrook's brain.

Now you've stepped away from Tame, are you more confident about Pond's future?

Allbrook: "I don't know. Live is where the pressure comes. You've got a lot of pairs of eyes looking at you. I get paranoid."

But live you seem so confident – crowdsurfing, leaping about...

"Maybe I put too much pressure on myself, from always being animated. What if I'm sick, pissed off and tired?"

Were you sick of touring with Pond?

"Only towards the end of the tour. But sickness and tiredness are almost good. With Pond, the sicker and more tired and fucked up we are... it creates more stimuli. That serious, flat, pissed-off, bored, 'Fuck this, you're all dicks' thing... that's when it's crap."

That sounds a bit serious. When did you last feel that when you were playing?

"There was one Brisbane gig where I felt a real, 'This is dumb, I'm not a frontman, I'm nothing special, take me home' feeling. Then Cam asked a kid in the venue if he could get me high, so we went and smoked a joint. Then it was the most awesome gig."

Is being the frontman of a band really such a burden for you?

"I'm such a crummy singer. And I'm not the best musician in the world. I'm a short little boy. I shouldn't really be placed at the front."

So why do it?

"I don't know. Because this stuff, it's just moments. I do love it. It's awesome fun overall."

"WITH POND, THE SICKER, MORE TIRED AND FUCKED UP WE ARE, THE BETTER"
NICK ALLBROOK

Despite many signs pointing towards a Tame-like blow-up for Pond, it could be this self-deprecation that holds them back. Allbrook won't entertain the prospect of his band enjoying a similar level of fame. "Kevin deserves his success," he says. "I don't deserve that with Pond. But maybe it's just that I don't want to do it [tour the world] again..."

If Pond become big, will the problems return?

"Yeah, I reckon it'd probably be the same," he sighs. "It just seems so weird, heaps of people going to a big Pond show on a big stage. It's confusing. It's hard to feel deserving of that adulation, but if it does happen... it's flattering."

Luckily for Allbrook, he doesn't have to be too concerned yet. After 'Hobo Rocket''s fairly low-key release, they've got a month to record 'Man, It Feels Like Space' in Melbourne. No rushing. "It's got more ambition in the songwriting," Allbrook claims. "We're aiming for the perfect Pond meeting of the sublime and the ridiculous."

If the intriguing face-blast of 'Hobo Rocket' is their tossed-off re-alignment project, the mind boggles at what Pond can achieve when they next knuckle down properly. It could be the making of them. What that could mean for Nick Allbrook's sanity is another matter.

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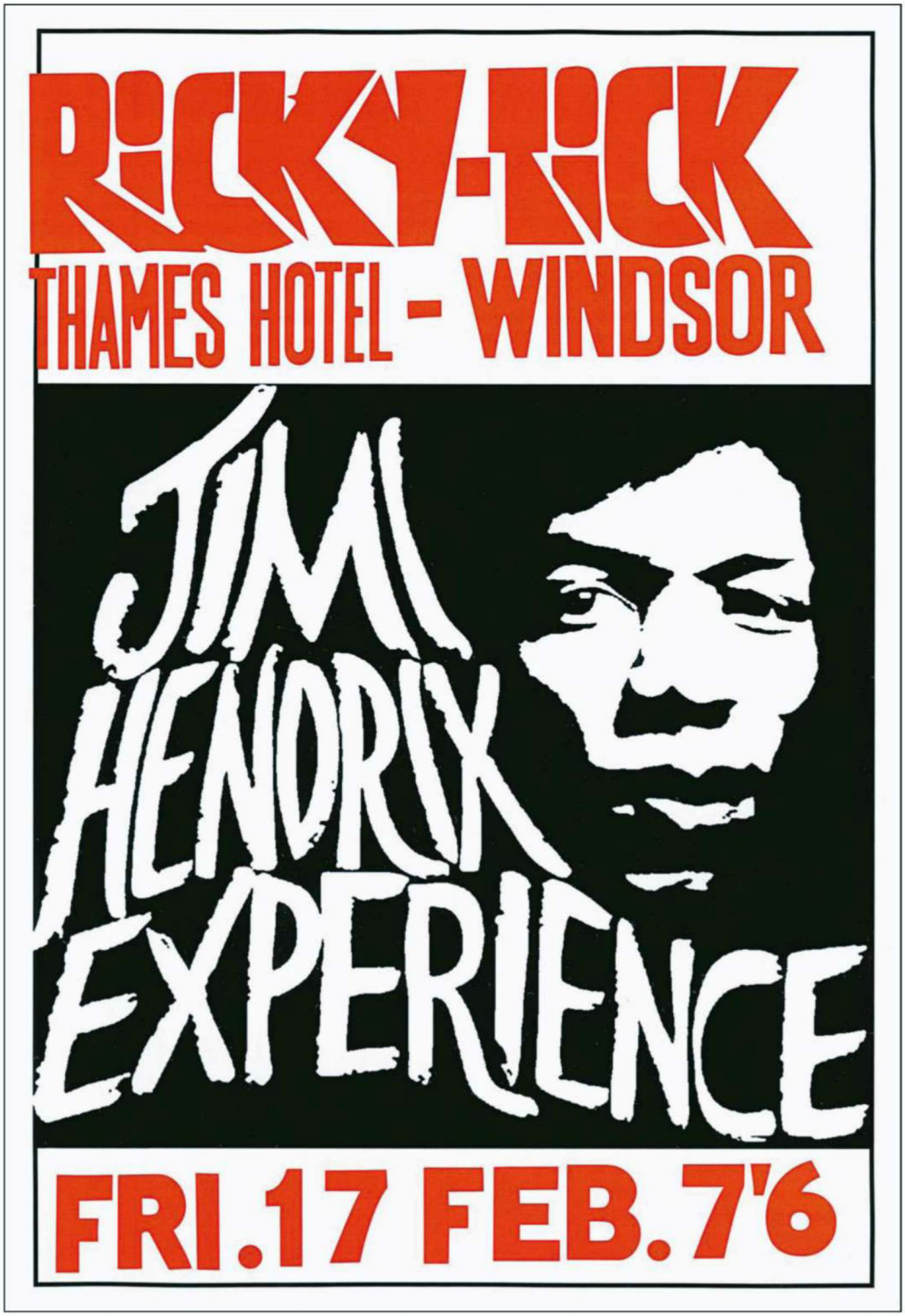
LED ZEPPELIN

MOTHERSHIP PROMOTIONAL POSTER

Hugh Gilmore/Shepard Fairey, November 2007

NME



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JIMI HENDRIX
RICKY TICK, WINDSOR
February 1967

NME

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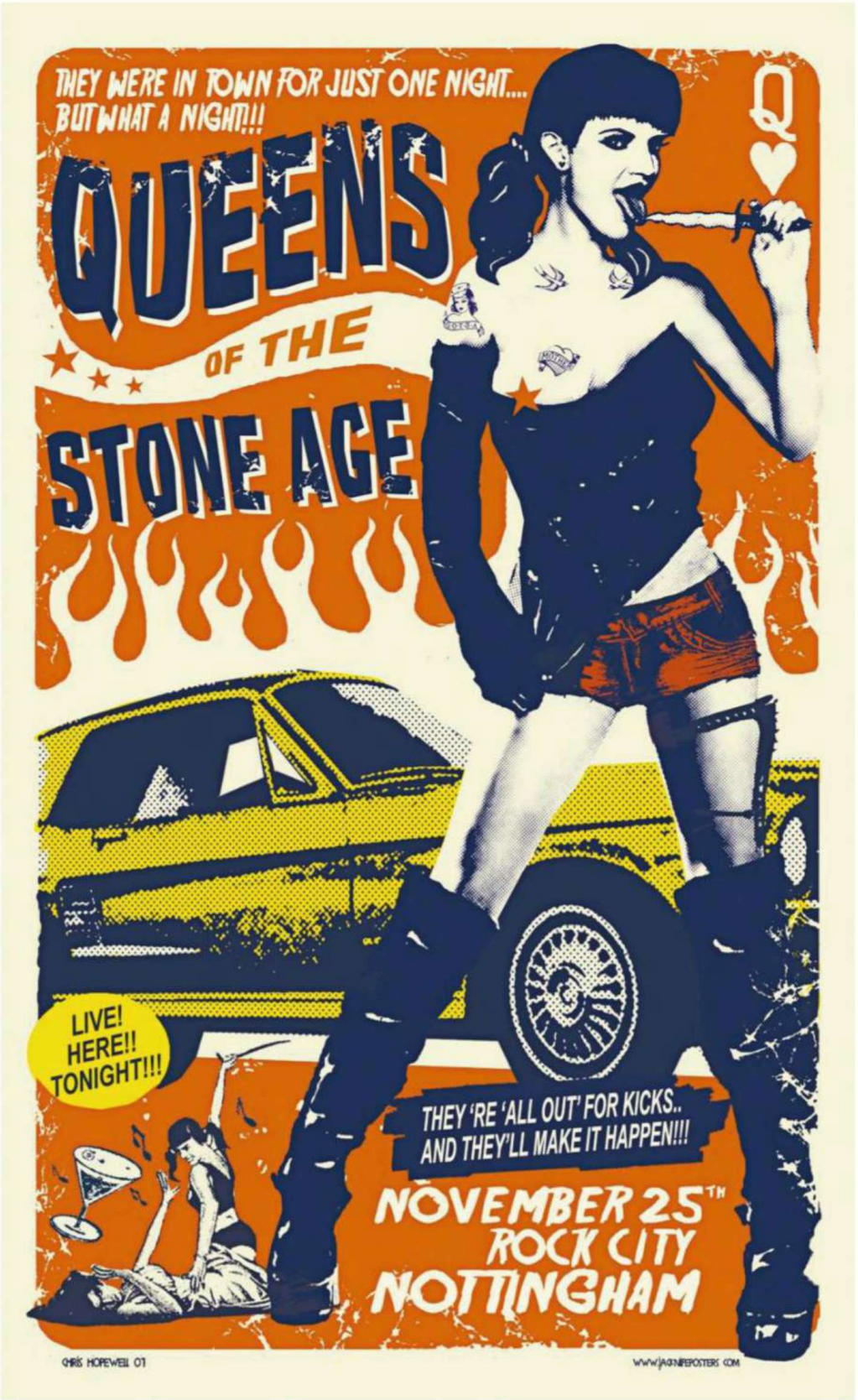
ARCTIC MONKEYS

THE FAVERSHAM, LEEDS

Matt Ferres, June 2005

NME



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QUEENS OF THE STONE AGE

ROCK CITY, NOTTINGHAM

Chris Hopewell, November 2007

NME

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SWINGIN' ON THE FLIPPITY-FLOP 25 YEARS OF S›U›B P‹O‹P

"Going out of business since 1988", but still thriving in 2013: **Gavin Haynes** on the first quarter-century of the Seattle label that brought us Nirvana and grunge – and its future

How do you take some handwritten jottings you made in Seattle's Uptown Espresso coffee shop and turn it into one of the world's most iconic record labels? First, you need a borderline delusional belief in your own abilities. Then, a reckless disregard for any and all financial realities. A big splodge of Gen-X sarcasm and mistrust of *all* authority, including your own. A little bit of a gimlet eye for the more pop-theoretical side of marketing. Oh yes, and it helps if you know Kurt Cobain and are pals with Soundgarden's Kim Thayil and Mudhoney's Mark Arm. But Sub Pop's part in the making of grunge is often overshadowed by the cavalcade of big egos that take the starring roles. It took the bravery and madness of the two men who made Sub Pop, Jonathan Poneman and Bruce Pavitt, to make the scene explode all over the world.

The pair were polar opposites. Pavitt: tall, heavily bearded, loud, gregarious, a fanzine writer; Poneman: glasses, more reserved, an underground radio DJ. But Poneman was connected to all the bands. And Pavitt had a vision. He'd been influenced by another local editor, John Foster, whose *Op Magazine* had advocated the idea of 'cultural decentralisation'. You're never going to compete with the big hubs, the theory goes. So, if you're in a smaller town, and your pool of talent is constantly bleeding away to the bright lights of LA and New York, you need to make the things that are unique about the local scene appeal to the people in other places. Brand your town, in short. And then brand your brand. Like Motown and Factory before them, Pavitt and Poneman set out to make the label as famous – or more famous – than its acts. Their logo, a white-on-black SUB above the black-on-white POP, was meant to be the badge on their Rolls-Royce – a signifier of quality, but also something to covet for its own sake.

"WE MADE MASSIVE ALBUMS FOR A FEW THOUSAND DOLLARS"
‹ TONY KIEWEL, VP OF A&R ‹

So it was that the pair ended up flying a young English music writer, *Melody Maker*'s Everett True, across the world for a look-see around Seattle. This was idiotic. For a micro label, it probably represented about 70 per cent of their entire marketing budget. But it turned out to be just about idiotic enough to work. True returned home with a stomach bug. His ageing typewriter broke down. Yet he managed to haul himself across London to a friend's house

in the middle of the night to meet his morning copy deadline, and tell the world about all this grunge music he'd found in a far-flung city chiefly famed then for logging and Boeing.

"They thought they'd go bankrupt at the end of the month anyway," recalls True. "That's why there was a rush in getting me out there. Partly, they thought it would be really funny to get some English journalist out, do the piece on this amazing label and then have the business tank by the time the ink had dried."

Sometimes history *is* changed by stoner humour. Within months, Britain became a launching-point for the grunge revolution that they'd sell back to the American public. At the centre of it, Sub Pop's exponents of this sludgy new metal/punk hybrid: Mudhoney, Soundgarden and Nirvana. Around them, a flotilla of lesser signings like Dwarves and Tad. "The streets of Europe are paved with grunge," as Arm wryly said to True a few months later.

That same goofball wit would serve them as they pinballed their way through good and bad fortune. In the early days, they styled the dusty loft they worked in as their "global headquarters", and gave their intended goal as "world domination". They are still famous for the deliberately rude rejection letters they send to job applicants – the ones that start "Dear Loser...". They used to sell T-shirts that signified the wearer as a 'Loser'. Right now, on their website, you can read a short interview/biog about employee Richard Laing, which is headed: "Richard Laing is a fucking cunt." You just don't get that from Sony. Even when they were in deep trouble, they greeted it with lashings of gallows humour. "Going out of business since 1988" was one semi-sarcastic slogan they adopted early on. A bit later, they printed up T-shirts bearing the legend: "What Part Of 'We Have No Money' Don't You Understand?" Like Tony Wilson's Factory, they were often too cool/too hippy to bother with the basic chain of legal infrastructure. The only reason they had any paperwork on Nirvana at all in the early days was because Krist Novoselic had waited outside Bruce Pavitt's house and badgered him into drawing up a contract. Ironically enough, even as Nirvana were bumping Michael Jackson off the top of the Billboard charts, Sub Pop were downsizing from 25 employees to a skeleton staff of five. By 1997, pumped up on their grunge winnings, they'd embraced bloat, tried to compete with the major labels muscling in on grunge, and signed too many people for too much money.

No Age

The Shins

Flight Of The Conchords

The Postal Service

"MEETINGS ARE LIKE AN OPEN-MIC NIGHT AT A STAND-UP COMEDY CLUB"

TONY KIEWEL

There was no corporate jet, just stacks of unsold CDs. The period is best reflected by a poster they made for their 15th anniversary, which bore the slogan: "Celebrating 10 years of great music" – the implication being that for those middle five, they got a bit lost.

"The company was undergoing a big shake-up when I got there," says Tony Kiewel, now VP of A&R. "People thought I was mad leaving my job to go and work there."

Pavitt had already cashed out his shares, splitting acrimoniously from his old friend. "I felt like we wasted a lot of money," he told *Pitchfork* in 2008. "That's one of the reasons I split: I saw a lot of waste."

Poneman was soldiering on. But given that their chief assets were the long-forgotten Pernice Brothers, and the brilliant but commercially static Sebadoh, it wasn't looking good. "But that bred a kind of leanness," says Kiewel. "The irony was, many of the albums that went on to become massive sellers after that were all made for a few thousand dollars each."

Sub Pop's whimsical A&R policies had been at the forefront the first time the label began to sell records in massive quantities. They repeated the trick and managed to catch a second wave, as indie music moved from being a fringe pursuit to taking an almost dominant position in music. The Shins kicked it off, thanks in part to Sub Pop's

THE S TEAM

The hidden people who made Sub Pop

JACK ENDINO

Produced many of the label's early releases, working with grunge's best and brightest, including Mudhoney, Screaming Trees and Babes In Toyland.

CHARLES PETERSON

Acclaimed photographer whose trademark full-frame uncropped black-and-white pictures undoubtedly defined what would become the visual aesthetic of grunge.

MEGAN JASPER

Starting out as Sub Pop receptionist in 1989, Megan is now the label's Vice President. Recently described by the *Seattle Times* as "foul-mouthed and community-minded".

CLASSIC SUB POP MERCH

As part of their 25th anniversary celebrations, the label are issuing a range of shoes in partnership with **TOMS**, featuring the Sub Pop logo.

They're also taking over the local Mega Mart, and stocking it with anniversary items including 'Loser'-branded **GUMBALLS**.

And what could complete the gum-chewing look better than a pair of 'Loser'-branded **SUNGLASSES**?

The classic 'World Domination Regime' **T-SHIRTS**, from the era when that statement seemed only half tongue-in-cheek.

And then why not slam a **BREWSKI**? The tagline is a reference to Kurt's *Rolling Stone* cover shoot where he wore a T-shirt saying: "Corporate magazines still suck".

"THE STREETS OF EUROPE ARE PAVED WITH GRUNGE"
‹MARK ARM, MUDHONEY, 1988‹

Mudhoney

HOW TO › SPEAK › GRUNGE

In 1992, at the height of grunge, *The New York Times* ran a feature on Sub Pop and Seattle. Receptionist Megan Jasper picked up the phone to a reporter who wanted to know about the slang associated with grunge. Not knowing of any genuine 'lingo', she told a series of beautiful lies that the paper faithfully reprinted. They included:

BLOATED, BIG BAG OF BLOATATION – *Drunk*
BOUND-AND-HAGGED – *Staying home on Friday or Saturday night*
COB NOBBLER – *Loser*
DISH – *Desirable guy*
FUZZ – *Heavy wool sweaters*
HARSH REALM – *Bummer*
KICKERS – *Heavy boots*
LAMESTAIN – *Uncool person*
PLATS – *Platform shoes*
ROCK ON – *A happy goodbye*
SCORE – *Great*
SWINGIN' ON THE FLIPPITY-FLOP – *Hanging out*
TOM-TOM CLUB – *Uncool outsiders*
WACK SLACKS – *Old ripped jeans*

new music scout – Isaac Brock, who'd soon go on to play his part in the indie takeover as singer in Modest Mouse. In American terms, The Shins' debut, 'Oh, Inverted World', was a market-maker. The breezy, melodic path it trod reshaped the US indie landscape, and the imprint it made would later be reinforced by another of Sub Pop's surprise successes: 'Give Up', the first album by The Postal Service, which has now sold over a million copies.

Sub Pop survived the man-rock years, the crap years, and the indie years; nowadays, the label is home to a genuinely broad range of artists. Flight Of The Conchords' self-titled debut was another platinum-selling record. They predicted the folk revival by signing Iron & Wine and Fleet Foxes. They're keeping in with the indie crowd by adopting the grungy lo-fi likes of No Age and sultry bliss-poppers Beach House. Then there's the avant hip-hop of Shabazz Palaces, and the heavy hardcore/rock of Metz. It's all still driven by the same policy that's served them so far: "They don't really think of anything beyond: Do we like you guys? Do you want to put out a record?" says Chris Slorach of Metz. Even today, slack is still back at their downtown Seattle HQ. "Meetings are often a bit like open-mic night at a stand-up comedy club," Kiewel says. "Sometimes you feel people are more interested in trying out their new material than actually making things happen."

Yet they're still here, sat squarely in that select group of labels – Stax, Motown, Creation, Postcard, Kill Rock Stars – that have changed the way we listen to music. For once, in a world where scene mythology is often pasted on after the fact and doctored for cosmetic effect, their heroic story was real. They didn't make Seattle sound like it did. But they made it sound like something people should be interested in. Their message for the ages is that if you want to be a success, you don't need to go to the big city. You just need to make your city big. You don't even need to be a born winner. You just need to be the right sort of loser.

BRIAN TAMBORELLO, EMILY REIMAN, NO AGE, AUTUMN DE WILDE, COLIN MEDLEY, BRAD FRY, JESSE SPEARS

THE NEXT GENERATION OF › SUB POP › SPEAKS

CHRIS SLORACH, METZ

"My youth was filled with Sub Pop. I racked up dollars on my dad's credit card ordering Eric's Trip records when I was a kid. There was a 1-800 number, and I'm pretty sure they were like, 'Oh, it's that guy from Canada again who buys pretty much everything we put out.'

They're a very witty bunch. It's always a good laugh meeting up with them. I'd say their success is a combination of hard work and smart choices – avoiding one and doing the other. They have influential bands who make other bands want to be on there."

MATT KORVETTE, PISSED JEANS

"I think Sub Pop's pretty hard to hate. They're not dickish or arrogant. They know what they're talking about. In terms of us getting signed, my understanding is that the guy just heard a track on WMFU. It's a normal, fluid process. The office vibe? Probably someone looking over someone else's shoulder at some funny shit from the internet on a computer monitor. My favourite Sub Pop release is probably 'Chixdiggit!' [by the Canadian band of the same name]. I don't think it's one the label are keen on themselves, but I know when we first hooked up with them, that was the first thing we asked about getting copies of."

KYLE THOMAS, KING TUFF

"In terms of me getting signed, well, I just got a really good vibe from those guys. Every time I'm up there, I wanna stay longer. They have like a meditation room. They've got a vending machine with beer in it. It's a pretty chilled spot. The times I've been in a meeting, you can tell that they're doing it because... you gotta have meetings every once in a while. But it's not totally serious. I think Jonathan Poneman might be a secret wizard. He has this vibe like he knows something you don't know. He's hilarious. And, of course, Megan Jasper. She's wild. Everyone's hilarious. And that's my kinda people. We all get along 'cos we're all sick perverts."

CHRIST ON A MIC

'Yeezus' has risen – but has **Kanye West**'s hip-hop messiah complex gone too far? **Barry Nicolson** asks whether he's a deity or a douche

ILLUSTRATION: MATTHEW HOLLINGS

It's estimated that up to one in 10 people might harbour some mild form of messiah complex – a belief that they have been chosen by god to fulfil a higher purpose; that they are destined for something greater than the drudgery of everyday life, and that, really, white jeans are a pretty good look on them. Narrow that field to musicians, and the figure becomes much higher and the diagnosis more severe.

The thing about messiah complexes is that they never end well, because the sufferer eventually tries to do something, well, messianic. Think of Michael Jackson's grandiloquent 1996 Brits performance, where he was joined by a choir of weeping children and seemed to position himself as the saintly redeemer of mankind's relationship with elephants – a spectacle so embarrassingly awful, *Melody Maker* started a campaign to have Jarvis Cocker knighted just for interrupting it. Then there's the famous (and possibly apocryphal, not that it matters) story about Bono, onstage at a U2 gig in Glasgow, sermonising about how every time he clapped his hands, an African child died. "Stop fucking clapping then!" came the reply from one sharp-tongued audience member.

But while rock'n'roll has always found martyrs easier to stomach than saviours, hip-hop is continually on the lookout for a new one. No other genre is in such constant need of saving, nor so obsessed with crowning new monarchs. In the late '90s, the hip-hop messiah mantle belonged to Eminem. In the noughties, it fell to Jay-Z, for whom "hip-hop needs events, it needs certain things to happen at certain times, like a spark of energy. Like a Dr Dre album, or those moments in time that you look back on, like when Snoop Dogg first came out. Those events are needed." As the dust settles on its release, it seems clear that 'Yeezus' is one such event.

Its author, however, has been positioning himself as hip-hop's saviour for the better part of a decade; Kanye West didn't have to write 'I Am A God' for everyone to know his thoughts on the matter. "Sometimes I feel like I'm carrying the whole of hip-hop myself; the state of pop music too," he said in 2005.

But Kanye's relationship to the Big Man has evolved. In 2004, he challenged hip-hop's tradition of secularism with 'Jesus Walks', which found him petitioning God for guidance amid the turmoil of Bush-era America. In the wake of the song's success, he clarified his beliefs by saying that, to him, "Religion just means that you do something over and over. I will say that I'm spiritual. I have accepted Jesus as my saviour. And I will say that I fall short every day."

A few years later, he wasn't sounding quite so humble: "God chose me," he said. "He made a path for me. I am God's vessel." When he appeared on the cover of *Rolling Stone* wearing a crown of thorns, next to a strapline that read 'The Passion of Kanye West', any lingering suspicion that Kanye was merely your run-of-the-mill, delusions-of-grandeur hip-hop braggart was blown out of the water: he was *special*. In the accompanying interview, West reeled off the ambitions he held as an aspiring rapper: "To change the sound of music and inspire up-and-coming artists to go against the grain. If I was to say that I hadn't already done all of that, then I'd be on some fake Hollywood bullshit modesty."

But that was back in 2006, two albums into his career, when he merely thought of himself as godlike, and everyone else thought of him as an outrageously talented egomaniac. Now, he's proclaimed himself a supreme being, outranking even hip-hop's sovereigns and CEOs. It's a bold play. But what kind of god is Yeezus? He is a god of culture – "So credible and so influential and so relevant that I will change things," he told *The New York Times* last month. His influence transcends music, and now encompasses the "internet, downtown, fashion, culture" – the background noise of everyday existence. It's a role he says he's inherited, not from Jay-Z or Michael Jackson, but from Steve Jobs: "I honestly feel that because [he] has passed, it's like when Biggie passed and Jay-Z was allowed to become Jay-Z."

Yeezus has done his 40 days and nights in the desert of public opinion: he's pissed off two Presidents, ridden out a mid-career backlash and even been mocked on *South Park*. Now he's ready to take over. It's too early to tell whether the brutal, protean minimalism of 'Yeezus' will inform hip-hop in the same way that '808s & Heartbreak' paved the way for Frank Ocean, Drake and The Weeknd, but he's got his eye on a bigger picture anyway. Yeezus wants to be the umbrella under which popular culture unfolds, a multimedia curator, dictating trends and bestowing favour upon those he deems worthy. We can only hope that in this brave new world, we'll all be attired in something better than shutter shades and overpriced trainers.

Does Kanye West really wield this sort of power? Of course he doesn't: that's the nature of a messiah complex. But you can understand why he might think otherwise. Certainly, he's achieved a kind of media omnipresence, where it doesn't matter that he's made possibly the most difficult, polarising record of his career, because we're all still talking about it anyway. Just as importantly, no other 21st-century mainstream superstar has taken the risks he has, nor have they met with such success. Even his decision to switch from rapping to singing (badly, and through Auto-Tune) on '808s & Heartbreak' was eventually validated by that record's wide-ranging influence. No wonder he feels invincible.

So much hip-hop is about the pursuit of fame, or learning how to live with it. Kanye's career has always been more about what fame means and what you can do with it. He must know that the nature of any culture deity is that their time passes and their relevance is finite. Right now, however, we are entering the age of Yeezus: drink of this moscato, for it is his blood; eat of this croissant, for it is his body.

HOVA vs YEEZUS

They're best friends and arch rivals, both with new albums out. But who's the real god among men?

JAY-Z	KANYE
NICKNAME	
Hova is derived from Jehovah, the wrathful god of the Old Testament	Yeezus is derived from Jesus, the be-sandalled hippy of the New Testament

Verdict: **YEEZUS** – If only because it seems to really piss some people off

GODDESS	
Beyoncé: Queen of Fucking Everything	Kim Kardashian: Queen of Reality TV and Really Weird Pouts

Verdict: **HOVA** – Never in doubt

FLOCK	
Kanye West, Rihanna, J Cole, Rita Ora	Drake, The Weeknd, Childish Gambino, Frank Ocean, Kid Cudi

Verdict: **YEEZUS** – Although Hova can technically claim responsibility for Yeezus, Kanye has done more than anyone to shift hip-hop's preoccupations from gangsta posturing to something more thoughtful

SACRED TEXTS	
'Reasonable Doubt', 'The Blueprint', 'The Black Album'	'The College Dropout', 'Late Registration', 'My Beautiful Dark Twisted Fantasy'

Verdict: **DRAW** – Jay-Z has had more ups and downs, but he's also made 15 albums to Kanye's six

RESURRECTIONS	
'Retired' in 2003, then came back three years later, bigger and more powerful than ever	Got stick for '808s & Heartbreak', labelled a "jackass" by Obama, but he's never been down long enough to make a comeback

Verdict: **HOVA** – Kanye's gone through career reinventions, but never a proper resurrection

VERDICT: DRAW

REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard

SWIM DEEP

WHERE THE HEAVEN ARE WE CHESS CLUB

The debut from B-Town's most natural pop songwriters hints at hidden ambition and greater things to come. If they can be arsed

If B-Town didn't exist, you wouldn't bet money on any of the bands involved being arsed to invent it. We'd say nonchalance courses through the scene's veins like quicksilver, but it's really more like a slow, viscous swirl. The dreamy, detached sneer of the vocals, the lolloping XXL basslines, all that unwashed hair... Some scenes come roaring out of the traps; B-Town seemed to roll out of bed, insular and uncontrived, smirking at its own in-jokes, smelling faintly of K cider and intent on nothing loftier than the pursuit of a laugh.

Yet the New Slackerism facade masks an underlying drive and ambition; like their mates Peace – or possibly because of their mates Peace – Swim Deep are signed to a major label, the sort of place where underachievement is not tolerated and new bands are expected to find success straight off the bat. Then there are statements like this one from frontman Austin Williams: "I want to have a massive influence on pop music," he recently told one interviewer. "Not to be the biggest band, necessarily – that can come too, if it's the right time and place – but I want to be the most influential."

Those are not the words of a man who's in it for shits and giggles, but 'Where The Heaven Are We' inevitably has a hard time living up to them. When Williams says that he "can't see anything that compares to us", for example, your first instinct is to point him in the direction of, say, The Mock Turtles. But they're hardly the first band to make grandiose claims with dubious foundations, and in their defence, the four singles they've released – 'King City', 'Honey', 'The Sea' and 'She Changes The Weather' – probably amount to a more impressive body of work than most of the dimly remembered early-90s wallflowers they sound like.

That nothing else on this debut album can quite match up to those songs shouldn't come as too much of a jaw-dropper. 'King City' buzzes with an adolescent certainty of belief in a Brummie-centric universe, and is probably the best track to emerge from the scene so far. It should also go without saying that for as long as he lives, Williams will probably never write a better lyric than the kiss-off of, "*Fuck your romance, I wanna pretend/That Jenny Lee Lindberg is my girlfriend*". Still, a surfeit of big, primary-coloured choruses that make the listener feel like a disembodied head floating through a Soup Dragons video ensure the likes of 'Francisco' and 'Soul Trippin'' at least run those superlative singles close. More so than any of their B-Town contemporaries, pop songwriting seems to come naturally to Swim Deep.

No, the bigger problem is an overall lack of dynamism. The ramshackle energy and unpredictability of their live show has been sanded down into something more clinical and precise, and at points – the limp and languid 'Red Lips I Know' springs to mind – they sound less like the green shoots of Britain's most exciting new scene, and more like gladioli wilting under the weight of their own not-botheredness. The worst offender, the happy-clappy, wishy-washy 'Make My Sunshine', resembles the sort of thing grunge was required to scour from the musical cistern with elbow grease and self-hatred.

These all feel like classic first-album issues – Blur, remember, had to get 'Leisure' out of the way before they could make the improved 'Modern Life Is Rubbish' – and despite Swim Deep's relative youth and apparent inexperience, there's enough here to suggest they'll eventually overcome them. Certainly, you couldn't wish for a better album closer than 'She Changes The Weather', a roiling, unrestrained cloudburst of a song that seems to survey the world through a pair of acid-tinted teashades and, tantalisingly, hints at a much more expansive, ambitious sound to come. Until then, if Swim Deep truly want to become a fixed point of reference for future generations, they'll need to work harder to transcend their own inspirations. ***Barry Nicolson***

6

BEST TRACKS: 'King City', 'The Sea', 'She Changes The Weather'

THE ALBUM IN NUMBERS

by Austin from Swim Deep

41.03
Running time
Austin: "We're proud of every second."

57
Times Higgy beat Cavan at *Guitar Hero* in the studio
Austin: "Cavan is having bass lessons, so maybe he'll get better."

16
Guitars used
Austin: "There were so many guitars there. If there's a 1969 Fender on hand, you're going to use it."

7,000
Pounds spent on the studio mini bar
Austin: "The Vaccines spent £1,000, and we wanted to beat them."

4
Singles included
Austin: "It sums up everything we've done up until this point, but it still represents where we are now."

1
Number of teeth lost during a drunken night out (by the band's official photographer)
Austin: "We got locked out of the studio and he fell off a wall while climbing over it. We didn't go out again. Once seemed like enough."

SAMPHA
DUAL YOUNG TURKS

It's been three years since Sampha released his last EP, and the soulful south Londoner has been keeping busy. As well as co-writing and singing on around half of SBTRKT's debut album, he's been remixing The xx and recording tracks with Drake ('The Motion') and Jessie Ware ('Valentine'). Perhaps mindful of being pegged as someone unable to do the business without a famous name in the mix, he's made this second EP a totally solo, self-produced affair. The six tracks are tied together by a sustained late-night vibe and consistently excellent vocals, but Sampha shows impressive range by moving from the spare, piano-led opener 'Demons' to the fuller, spooky gospel sound of final track 'Can't Get Close'. In between come two tunes that prove he should do his own thing more often: the woozy R&B of 'Without', whose skittering beats sound primed for Destiny's Child; and 'Indecision', a literate ballad in which he comes off like a lo-fi Frank Ocean. ***Nick Levine***

7

BEST TRACK: 'Indecision'

KILLER MIKE AND EL-P
RUN THE JEWELS FOOL'S GOLD

Just when you thought Jay-Z and Kanye West's 'Watch The Throne' was guaranteed to be *the* hip-hop collaboration of the decade, along comes the equally thrilling co-production 'Run The Jewels'. Last year, Killer Mike's 'RAP Music' was produced by El-P, and Killer Mike in turn guested on El-P's 'Cancer 4 Cure' – but this is the first time the pair have done vocals together. On this free release (our recommendation: download it immediately), we're in showboating diss-talk territory, with the two men rapping elegantly about rapping but managing to do it with a fresh, frenetic energy. Killer Mike's Atlanta baritone drawl is like a rich, syrupy chocolate fudge cake compared to El-P's hyper, sinewy flow and, along with supporting actors Big Boi and Prince Paul, the synergy here is bang on the money. It's all laid out over old-school 808 beats that'll make your head bounce, and booming, elephantine basslines that rollercoaster and ricochet through your intestines. A rough and rabid ride. ***Lucy Jones***

8

BEST TRACK: 'Run The Jewels'

MEDICINE
TO THE HAPPY FEW CAPTURED TRACKS

One unsatisfying thing about the early '90s shoegaze scene was how few of My Bloody Valentine's peers even came close to challenging the flagship band for radical formlessness or brutal extremity. LA ensemble Medicine, a then-rare example of American shoegaze, gave it a spirited crack over three feedback-pickled albums, two of which were recently reissued by Captured Tracks in advance of this sprightly comeback album. Straight out of the blocks, they scour ears with multi-tracked stacks of atonal guitar and booming drums ('Long As The Sun'). And their tastes for cheery melody, or rather their gleeful suppression of it, lead to tracks like the mangled folk-rocker 'The End Of The Line'. Beth Thompson's vocals, while dreamy, ethereal, sugarcoated and other such adjectives, are FX-treated until they sound almost ungendered. 'To The Happy Few' might be a fairly transparent attempt to relive Medicine's salad days, but there are many worse sources they could mine for inspiration. ***Noel Gardner***

7

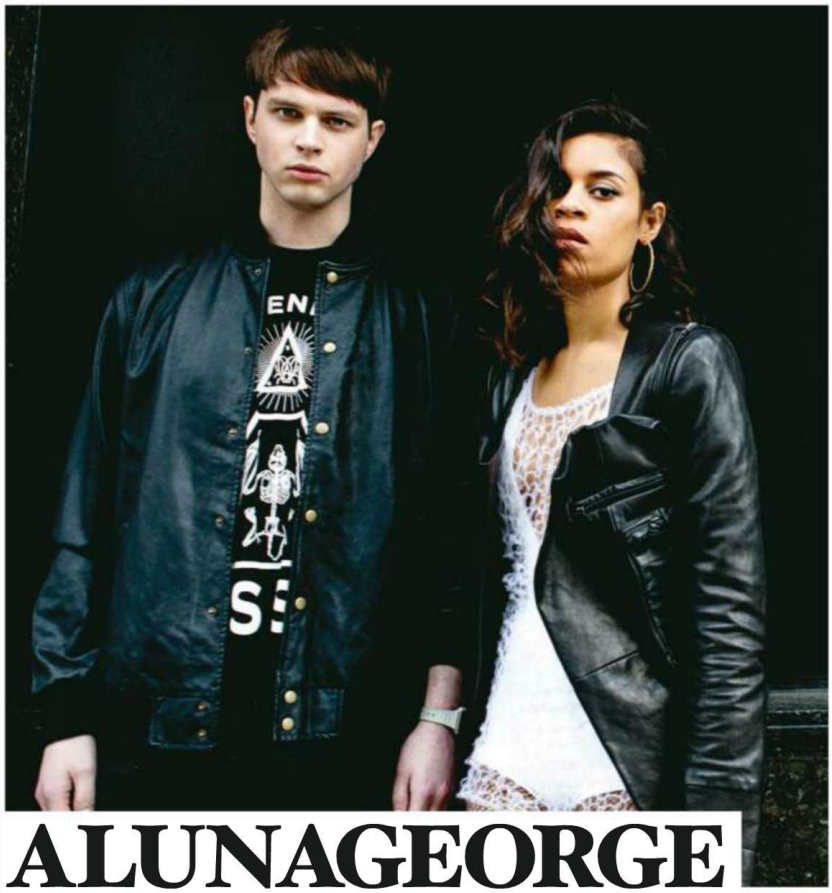
BEST TRACK: 'The End Of The Line'

Faces To Names...
Three reviewers, three questions

RHIAN DALY
Fave album right now?
"Swim Deep's debut is all my summer dreams in one blast of Vitamin D pop excellence. Boys have done good."

LUCY JONES
Fave track right now?
"'Midnight Mass' from Pond's new album is two magnificent songs in one. It makes me feel weird inside."

NICK LEVINE
Pete Doherty: has he still got it?
"He has too much natural charisma to ever be written off entirely, but the new Babyshambles album needs to be really good to parachute him out of 2006."



ALUNAGEORGE
BODY MUSIC ISLAND

Can George Reid and Aluna Francis become a vital cog in British dance music's resurgence? Not so much

Not since the late '90s, when the likes of The Chemical Brothers and Fatboy Slim were dominating charts, festivals and school runs, has electronic dance music been such a big deal in the UK. Exhibit one: brotherly duo Disclosure and pop quartet Rudimental landing Number One albums alongside standard chart pap like Emeli Sandé. Exhibit two: Glaswegian producer Hudson Mohawke popping up on Kanye West albums. Verdict: It's a good time to be young, talented, British, and making your own beats.

Enter AlunaGeorge, a London duo formed four years ago when George Reid, guitarist in math-rock band Colour, met My Toys Like Me singer Aluna Francis on Myspace and the pair decided to fuse his love of The Neptunes with her radio-friendly vocals. George makes all the beats and Aluna does all the singing. She, in particular, is in demand, and has featured on Disclosure's club-dominating single 'White Noise' as well as popping up during Dizzee Rascal's Pyramid Stage slot at Glastonbury this year. They should, really, have it made.

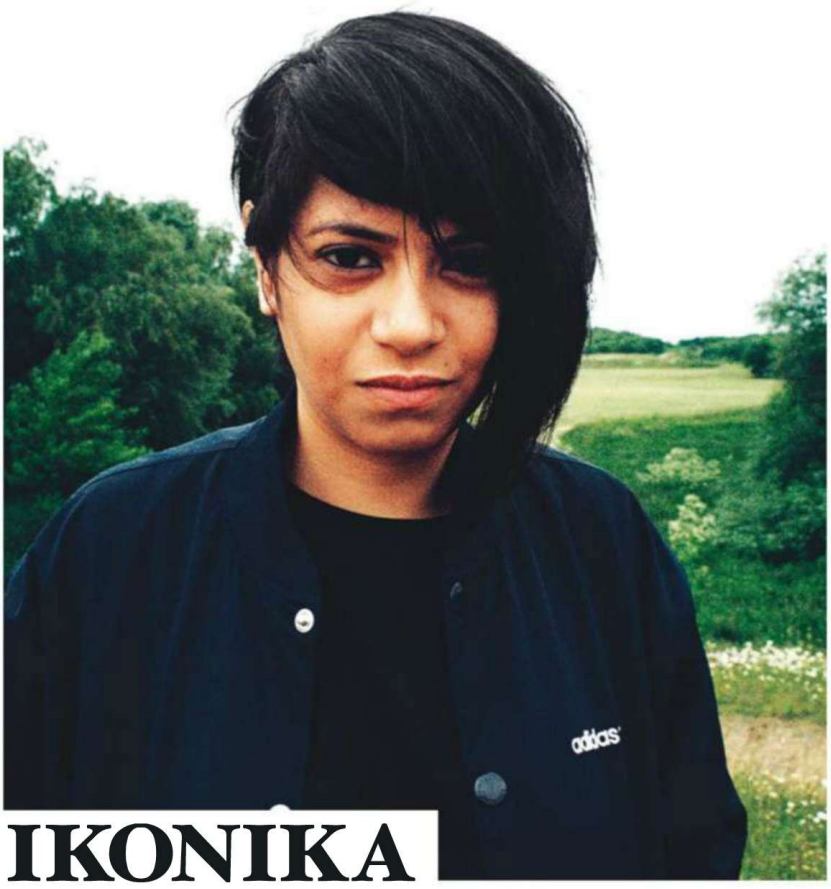
Unfortunately, the duo's debut album only occasionally lives up to the promise. George works it on 'Just A Touch', where handclaps and a twisted synth line build into a beat your shoulders can pop to. The hook is enormous, and complemented by Aluna singing "*It's just a touch*" in high, syrupy tones. On 'Diver', her voice is manipulated to match the song's stuttery drum shuffle, the beat winding up and down like a body ripple. 'Lost & Found' has drops and bassy growls that channel the aforementioned Hudson Mohawke's bounciest moments.

Almost all of the tracks on 'Body Music' have a decent tune, but they often lack bite. 'Kaleidoscope Love' clicks and tinkles when it should soar. 'Superstar' starts bolshily but doesn't go anywhere, and the chorus, "*He's a superstar in his home*", seems painfully appropriate. Reid may well boss it alone in his bedroom, but he's not doing so here. 'Bad Idea' and early single 'Your Drums, Your Love' should be powerful disses to unsuitable lovers, but they're too lightweight. On 'Attracting Flies', when the synths actually *are* punchy, Aluna spoils the party by singing "*Everything you exhale is attracting flies*", conjuring up the image of a man breathing faeces.

But really, the fundamental flaws on 'Body Music' are down to Reid. He's said in a previous interview that he doesn't want to make music in which "noises might be carrying the song", but he's held himself back way too much here. Not only do his noises fail to carry the songs, he often loses the songs altogether. They drift away from him when he should be dominating them. And this album is a missed opportunity. ***Siân Rowe***

6

BEST TRACKS: 'Diver', 'Just A Touch', 'Lost & Found'



IKONIKA

AEROTROPOLIS HYPERDUB

Londoner Sara Abdel-Hamid returns with a new vision of Britain's electronic future: her own urban dream world

When Ikonika's debut 'Contact, Want, Love, Have' emerged in 2010, it did so at the fringes of dubstep and UK funky with a cheap and cheerful chipcore twist. It was spontaneous and sporadically brilliant, but even Sara Abdel-Hamid herself admitted it was an imprecise science that was often the result of her bashing at a keyboard until a nice sound came out. Despite this, people warmed to her upfront, playful diversions. So it was a surprise when she suddenly disappeared.

In the three-year gap between that record and 'Aerotropolis', the silence broken only by last year's throat-clearing 'I Make Lists' EP, dubstep and chipcore have been usurped by the lumbering fist of American EDM and the UK funky scene has ground to a halt. In their place, the rest of UK dance has distilled, distorted and refined itself along more varied lines. Disclosure have taken over the charts, grime and bashment have become niche industries, and leftfield labels such as Night Slugs and Hyperdub have consistently put out pioneering releases, following in the boundary-pushing footsteps of Warp. Things are better than ever.

It's against this backdrop that 'Aerotropolis' drops – and what a spectacular drop it is. Soaring electronic melodies wrapped in rich production get deep under your skin, laced together by the album's evocative title, artwork and tracklisting, conjuring up a world of their own.

'Beach Mode (Keep It Simple)', featuring up-and-coming vocalist Jessy Lanza, sparkles and shimmers with a nostalgic mid-'80s Manhattan disco-ball melt. The melody on 'Eternal Mode' is a jet-speed night flight through a megacity of the future. With every track we are given a peek into Ikonika's urban dream world: 'Let A Smile Be (Y)our Umbrella' is the sound of two lovers finding solace in the chaos of metropolitan fug; 'Manchego' is a relentless, penetrating soundtrack for men hard at work keeping the infrastructure of the machine running.

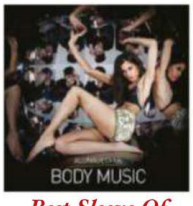
Indebted to the Night Slugs crew, to whom Ikonika remains close, the London label's influence is palpable throughout. The light-touch euphoria of 'Mr Cake' feels like a direct answer to Girl Unit's 'Ensemble (Club Mix)', and 'Aerotropolis' as a whole sits nicely alongside Jam City's excellent 2012 album 'Classical Curves'. If you pick up this record and haven't heard those two, add them to your playlist. Ultimately, 'Aerotropolis' is not just a statement of Ikonika's personal growth and reinvigoration, but a measured statement of British electronic music's broader lift-off.

Alex Hoban

8

BEST TRACKS: 'Beach Mode (Keep It Simple)', 'Eternal Mode', 'Manchego'

SLEEVE NOTES



Best Sleeve Of The Week

AlunaGeorge – 'Body Music'

Wins the prize for its ability to squeeze roughly a dozen Georges into a very small space.

Worst Sleeve Of The Week

Swim Deep – 'Where The Heaven Are We'

Presumably the Birmingham four-piece were so busy on tour they forgot to bag themselves some decent record art. Tie-dye? *Très* dull.

THE BULLITTS

THEY DIE BY DAWN & OTHER SHORT STORIES KILBURN LANE MUSIC

Songwriter, producer and filmmaker Jeymes Samuel has taken his time getting this album out. It's a sort-of soundtrack to the Londoner's film of the same name – a black Western – and tracks stealthily started to surface two years ago. In keeping with its dramatic qualities, Hollywood stars Lucy Liu and Rosario Dawson pop up on the record, delivering monologues and breathy vocals over the mariachi-tinged hip-hop of the title track and the wispy electro of 'Everything Is Broken'. It is, though, all a bit prim and polite. Only the Roots-y beats of 'Murder Death Kill' and rave-skank of 'Supercool' give it some much-needed edge. ***Matthew Horton***

6

BEST TRACK: 'Supercool'

PAUL WHITE

WATCH THE ANTS EP ONE-HANDED MUSIC

Perpetually underrated producer Paul White is not your average hip-hop head. In 2010, for example, he produced an album using only samples from Swedish psych-rock act ST Mikael – not the kind of behaviour you'd expect from Timbaland. That White has managed to attract guests of the calibre of Danny Brown to 'Watch The Ants' is a mark of the quality of his beats, which mine obtuse samples from folk and jazz to offbeat effect. Brown collaboration 'Street Lights' is among the many highlights, boding well for the pair's work on Brown's new album, 'Old', out this summer. ***Ben Cardew***

7

BEST TRACK: 'Street Lights'

LUKE HAINES

ROCK N ROLL ANIMALS CHERRY RED

Luke Haines is one of English music's true eccentrics. That was clear enough when he formed The Auteurs in the '90s, but the 45-year-old has outdone himself with his latest solo effort. On 'Rock N Roll Animals', Haines has turned three musical icons (Sham 69's Jimmy Pursey, songwriter/producer Nick Lowe and rock'n'roll legend Gene Vincent) into animals (a fox, a badger and a cat respectively). Their surreal tale of friendship is played out to a soundtrack of fairytale folk. It's a bit nuts, but the ominous, shimmering psychedelia of standout tracks 'Three Frendz' and 'Angel Of The North' elevate the album beyond a quirky, *Watership Down*-esque curiosity. ***Mischa Pearlman***

6

BEST TRACK: 'Angel Of The North'

ERIC COPELAND

JOKE IN THE HOLE DFA

For his seventh solo album, Eric Copeland finds himself on New York's DFA label – former home of his band, Black Dice. Samples, beats and general sonic clatter compete for space within what you might loosely call 'experimental' electronic music. As ever, he relies too much on accident to achieve interesting textures, flavours and rhythm, and only two tracks – 'Grapes' and 'Cheap Treat' – stand out as cohesive pieces. Elsewhere, self-indulgence creeps in, resulting in an album that's fun, in a wonky way, but directionless and overtly arty. Avant-garde? Avant-garde a clue. ***Phil Hebblethwaite***

4

BEST TRACK: 'Grapes'

ALELA DIANE

ABOUT FAREWELL BELIEVE RECORDINGS

Delicate ruminations make the sad times beautiful

Three years ago, soon after marrying guitarist Tom Bevitori, Alela Diane released her fourth album, 'Alela Diane & Wild Divine'. Wild Divine were her backing band, Bevitori was part of it, and including them in the title signaled Diane's intent to move away from the acoustic guitar music of her early albums, and into a full band setup. The Californian was no longer alone in producing her art.

Diane and Bevitori's relationship has since fallen apart, and 'About Farewell' tells the full story of that and other fallouts. Tellingly, Wild Divine are not involved, and the 30-year-old's sound has been stripped back to its earlier tone once more. Instead it's her words that kick hardest. Opener 'Colorado Blue' is blunt, with the simple lyric: "*When you left me*". And the title track follows, telling us: "*I heard someone say that the brightest lights cast the biggest shadows, so honey I've got to let you go*". All of it lives in a cloud of beautiful sadness.

Partly this is created by acoustic guitar, piano and violin, which are so delicately played they'd be drowned out by a mouse's burp. But in the main the atmosphere is conjured by Diane's remarkable vocal. She flits between hymnal ('Nothing I Can Do') and ghostly ('Hazel Street'), and on the latter track haunts her own song, repeating lyrics back to herself in a whisper as if questioning her own thoughts.

Everything about her delivery reveals a deeply poetic person. Even when singing about drunk-dialling someone on New Year's Eve ("*I phoned you up and drew you in*", on 'I Thought I Knew'), it's done with the elegance of a novelist. Also elegant is the way the record confines Diane's sadness to the past. It doesn't wallow, it reassesses. And, yeah, she's pregnant and engaged to someone else now. So there's a charming little lesson about riding out the bad times in there for everyone. ***Tom Howard*** **7**

BEST TRACKS: 'About Farewell', 'Nothing I Can Do', 'Hazel Street'

SAMARIS

SAMARIS ONE LITTLE INDIAN

Beware: this debut album by a trio of teenagers from Reykjavik features "lyrics culled from 19th century Icelandic poems". But somehow Samaris avoid pretentious pitfalls. 'Samaris' is, in fact, a cocooning electronic record that's intelligent but never alienating. Singer Jófríður Ákadóttir breathes mystery into the songs, her wispy vocals the highlight of opener 'Hljóma þú' and 'Góða Tungl'. 'Stofnar Falla', meanwhile, bubbles alongside Áslaug Rún Magnúsdóttir's clarinet. Best of all, 'Sólhvörf II' presents a subdued take on Poliça's looping jams. Elegant and unusual, this is a gem. ***Rhian Daly*** **8**

BEST TRACK: 'Sólhvörf II'

ANJA VERDUGO

THE ICARUS LINE

SLAVE VOWS AGITATED

From 11-minute psychedelic wig-outs to two-minute distortion rackets, album number five from LA rockers The Icarus Line is titled with heavy irony. This band are slaves to nothing but their own commitment to the base passions of rock'n'roll, refusing to bow to fashion or trend. Influences such as The Stooges and MC5 were cultural watchwords when the band released their 2001 debut, 'Mono'. They've kept those colours nailed firmly to the mast, and never more so than on 'No Money Music', an aptly named track that adopts the aural scare tactics of Suicide's 'Frankie Teardrop'. ***Hayley Avron*** **7**

BEST TRACK: 'No Money Music'

THE RIDER

What we're playing with, listening to and watching this week

Toy

Daft Punk figures

Toy company Bandai are releasing a set of figures of the robots decked out in their 'Random Access Memories' leathers. Get lucky, indeed.

BUY: £59 per pair, *P-bandai.jp*

Letter

Jay Z's 'Open Letter'

Jack White is pressing a vinyl version of 'Open Letter', the song Jay-Z wrote in response to the US government investigating a trip he and Bey took to Cuba.

BUY: £TBC, *Thirdmanrecords.com*

Website

Snag Films

New site that streams indie films, obscure hits and documentaries. Current gems include *Gonzo Music Diaries*, Leonard Cohen's *I'm Your Man* and *loudQUIETloud: A Film About The Pixies*

WATCH: *Snagfilms.com*

THIS WEEK'S SINGLES

Reviewed by NME's **DAVID RENSHAW**

STOOSHE

MY MAN MUSIC WARNER

"*I could be at a dubstep rave, skanking all night but I still love classical*", sing London trio Stooshe, emphasising their eclectic music taste. That a group this in love with every genre going would express this feeling over a cheesy ska-reggae number featuring painful references to a Jamaican dancehall move is baffling.

CLEAN BANDIT

DUST CLEARS WARNER

Cambridge four-piece Clean Bandit make polite bobbling beats that gently request you shuffle onto the dancefloor for 10 seconds or so, rather than demand you hit up an all-night rave. Still, 'Dust Clears' bleeps in all the right places and is carried along by the band's trademark classy strings. At least it sounds like it was made in 2013. Which is more than can be said for...

JAKE BUGG

BROKEN MERCURY

Mr Charisma delivers his most memorable song to date, with this re-recorded version of his album track 'Broken'. Producer Rick Rubin brings a sense of gravitas with a Guy Garvey-esque choir and string section, but despite this it all still feels a bit like music for a montage on BBC period drama *Call The Midwife*.

ELIZA DOOLITTLE

BIG WHEN I WAS LITTLE PARLOPHONE

Fetishisation of the 1990s reaches its nadir on a song that looks back at The Spice Girls, *Malcolm In The Middle* and Super Nintendo over a bubbly tune that could only ever be considered exciting by someone picking the music for Homebase garden furniture adverts. Any hope that the influence of Disclosure would rub off on Doolittle following their recent collaboration is sadly dashed.

THE NATIONAL

SEA OF LOVE 4AD

For some, criticising The National is a crime punishable with a compulsory shave, tote bag removal and 6 Music ban. For me, 'Sea Of Love' is one of the US band's most plodding tracks. The guitars are driven and determined, but Matt Berninger's vocals are lazy and passionless. Their success is completely deserved, but it has sated their hunger. This wouldn't have made the cut for 'Alligator'.

JAWS

GOLD RATTLEPOP

Brummie band Jaws don't have Swim Deep's cool hair or Peace's shiny jackets, but 'Gold' packs the same energy as both those bands. This is a bold move upwards from their scuzzy, Wavves-like 'Milkshake' EP, and further proof they're the current ones to watch from the Midlands.

LIVE

FROM PUBS TO ARENAS, THE WEEK'S TOP GIGS

Edited by Tom Howard

Green Day's Billie Joe spots someone without a free T-shirt

Simon Neil packed his best trousers for Portugal

A Disclosure mask enjoys itself down the front

OPTIMUS ALIVE

LISBON, PORTUGAL FRIDAY, JULY 12 – SUNDAY, JULY 14

Green Day and Biffy Clyro build up to their Reading & Leeds headline slots. Crystal Castles provide the terrorcore

From Phoenician settlers in the 13th century to the 1970s revolutionaries who ushered in the current democratic republic, people have always been willing to fight for Lisbon, Portugal's capital city. And though in 2013 any hopefuls on a mission to win the city's heart tend not to ride in on horseback with artillery in tow, some attack strategies can't be beaten. So when Billie Joe Armstrong unveils his toilet-paper cannon during **Green Day**'s two-and-a-half-hour headline siege on Friday – only matched in ferocity by the pump-action T-shirt gun he's also been using to pummel the crowd – it's as if pop-punk's longest-serving generals are staging a three-chord coup.

Having just rattled through a set spanning their 25-year career, from 'Good Riddance (Time Of Your Life)' to the anthemic peak of 'American Idiot,' the bogroll battering is only a second-tier novelty: the biggest trick up Armstrong, Mike Dirnt and Tré Cool's sleeves is a medley of covers, including The Beatles' 'Hey Jude', The Rolling Stones' '(I Can't Get No) Satisfaction' and Lulu's 'Shout'. It strips back the experience and makes the Optimus site feel like a party in your mate's dad's garage, a sense of intimacy unheard of at shows of this size.

This trait they share with **Biffy Clyro** who, like Green Day, are preparing to headline Reading & Leeds in August. And despite Lisbon being muggy and grey, frontman Simon Neil does a fine job of beaming like a giddy sun as the band-cum-rock-cult hypnotise the crowd with their stadium math-rock. 'Bubbles' and 'Mountains' send currents of frenzied energy through the moshpit, and the trio's frequent dropping of Portuguese phrases (probably just "Where's the toilet?" and "I'll have two beers please") only adds to their charm. Across the site, **Vampire Weekend** are the opposite in appearance to Biffy (ie clothed and shaved), but share their love of intricate songs, the New Yorkers noodling through blossoming moments from recent album 'Modern Vampires Of The City' such as 'Ya Hey'.

When midnight strikes, Friday night descends into dance chaos. Jessie Ware joins **Disclosure** to perform 'Running', part of a set that features enough button-fiddling to prevent anyone from accusing Guy and Howard Lawrence of 'just pressing play', as they did at the Capital FM Summertime Ball in June. It's a shot of '90s-infused foot-shuffling that's followed on a deep house tip by producer **Mosca**. The night rounds off with UK bass's pantomime party-starter Hugh Pescod, aka **Redlight**, who, despite veering towards the cumbersome, subtlety-free side of dubstep, still signs off the night in style.

Come Saturday, **Depeche Mode** are running through a surprisingly dreary

View From The Crowd

BAND OF THE WEEKEND?

Julia, 26, Lisbon
"Phoenix impressed me so much. It was such a great feeling. I hope they come back to Portugal and play for us again."

Dave Nelsey, 25, South Wales
"I'm rockin' out with Sterephonics, who are solid. Also the food here is amazing. I've had chicken porridge!"

Nuno, 24, Lisbon
"Green Day! I've waited all my life to see them and I wished it would last forever. It was all my dreams come true in one moment."

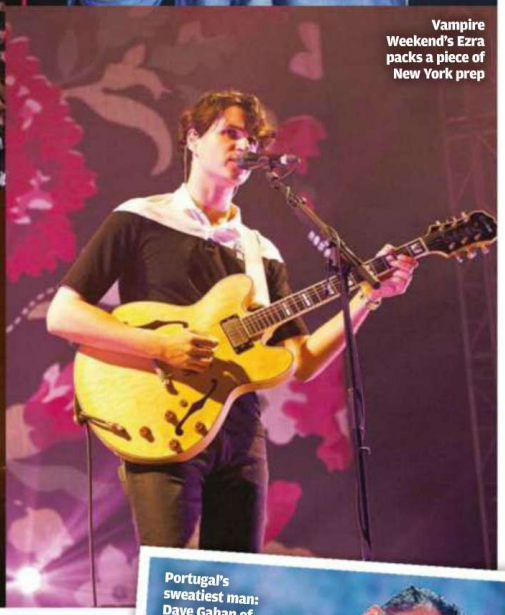
Adriana, 22, Lisbon
"I looooooovvvve Disclosure. I think lots of great stuff is happening in the UK right now, so it was great to have it visit us in Portugal."

Jet lag catches up with Kevin Parker of Tame Impala

Thomas Mars finds Phoenix's stock to be rising on the main stage

Jake Bugg takes his lightning-bolt success to Lisbon

Crystal Castles' Alice Glass tries to take in some of Green Day's set


Vampire Weekend's Ezra packs a piece of New York prep

Kings Of Leon break out all of the unironic rock moves

The Scots take a holiday

Portugal's sweatiest man: Dave Gahan of Depeche Mode

headline set that's heavy on new material but lacking in classics. Even the timeless 'Enjoy The Silence' falls flat. Elsewhere, Australian producer Harley Streten, aka **Flume**, is sweating somewhere on site, having missed his earlier flight from London. But despite arriving 10 minutes before his set is due to start, the rave kicks off when he drops 'Stay Close'. But before the festival crowd gets too pumped with happiness helium, **Crystal Castles** swing by at 3am in all their terrorcore glory, and Ethan Kath and Alice Glass channel the spirit of every negative emotion human beings are capable of. Scary, but sublime.

By Sunday – much to the chagrin of everyone who's aware of the British heatwave – Lisbon has still seen no sun whatsoever. But the final night's indie roll-call is too stellar to let this detail ruin people's moods. **Jake Bugg** opens the show with a couple of new songs, 'They Won't Catch Me And You' and 'Slumville Sunrise', which are heavier than the tracks he plays on his debut. **Tame Impala** admit with some glee that they're on the last day of their tour, and are looking to celebrate before returning home to Australia. The quintet do so by indulging themselves with extended jam sessions that sound like they're trying to part the clouds and usher in the sun. Sadly the band's method fails, and though airings of 'Elephant' and 'Solitude Is Bliss' keep heads nodding, it's only when **Phoenix** bowl in that the crowd really starts moving. As people dance, bop and skiffle, the French quartet look happy to be celebrating Bastille Day here, as they storm through 'If I Ever Feel Better' to rapturous applause.

And so to the weekend's finale: **Kings Of Leon**. Keeping the spirit of the American Deep South alive via the MOR stadium rock of their recent albums, 'Sex On Fire' and 'Use Somebody' are efficient arena-fillers. There's a creeping sense, however, that the band are the musical equivalent of a Kelvin filter on Instagram; an illusion of false nostalgia. But they bash out 'Molly's Chambers' with enough energy to remind you they were – and sometimes still are – capable of substance over style. ***Alex Hoban***

TOM MARTIN

HOW WAS IT FOR YOU?

ALUNA FRANCIS
ALUNAGEORGE
"As soon as we got off the plane, Lisbon had a good vibe. We're still kind of buzzing off Glastonbury so this was never going to go badly."

DAVE PROWSE
JAPANDROIDS
"Things haven't been rowdy enough yet. A show's not show if there's no blood on the drums. If I don't bleed onstage, I'll make sure I do at the afterparty."

THOMAS MARS
PHOENIX
"This is the first time we've played in Portugal and the size of the crowd has blown us away. So it doesn't matter about the weather."

HARLEY STRETEN
FLUME
"I honestly thought I wouldn't make this show. I arrived 10 minutes before I was due onstage, but the nervous energy got me through."

BEN JOHNSTON
BIFFY CLYRO
"We got to play the main stage today. We spoke Portuguese during the set but they were cheat sheets, I won't lie. It went down a storm!"

JT and Jay-Z: together at last

It used to be all track and field round here...

WIRELESS FESTIVAL

QUEEN ELIZABETH OLYMPIC PARK, LONDON FRIDAY, JULY 12–SUNDAY, JULY 14

Jay-Z and Justin Timberlake dominate all three days on the Olympic site, and kick off their Legends Of The Summer tour while they're at it

FRIDAY

The opening day of Wireless is all about watching one slick R&B artist after another try to woo the jiggling crowd. **Frank Ocean** has fans screaming, "Frank! Frank!" before he even plays new song 'Feel California', and he looks overwhelmed. But the 25-year-old still delivers a spectacular 'Novacane' while leaning on the mic, and 'Super Rich Kids' is a mighty singalong. He's not chatty, but melts hearts when he pipes up with, "Is it hot? I wish I had a big-ass fan for y'all," before 'Pyramids'. **Miguel** loves to chat. On 'How Many Drinks?', he asks the audience how many drinks it'd take to get them to go home with him, and gets the biggest cheer when he suggests "zero". The Californian also loves adding overlong guitar solos to *every single song.*

Across the site, **Snoop Dogg** (the Lion sleeps tonight) is banging out 'Beautiful' ("*You're my favourite girl*") as the sun fades. But things are scorching when **Justin Timberlake** hits the stage to prove he's still the best male pop star on the planet. The 32-year-old slings his guitar seductively during 'Like I Love You', then salsas, beatboxes and hits every falsetto perfectly. "'Ow you doin'?" he asks in a dodgy cockney accent before 'Pusher Love Girl'. He takes the accent into 'Señorita', and the "*ladies*" and "*guys*" become "*birds*" and "*blokes*". Then it's 'Suit & Tie', Justin's 2013 mission statement (he's a grown-up now, yeah?). "*Show you a few things about love...*" he sings. There's a pause. "*Get out your seat, Hov*". And here's Jay-Z. Despite the song being one of Shawn Carter's weakest guest raps of recent years, Wireless falls for it. Tonight, London belongs to JT. ***Sian Rowe***

SATURDAY

Seeing **Kendrick Lamar** on a gigantic stage highlights the bits of last year's 'Good Kid, MAAD City' album that can't work in front of tens of thousands of people. The subtleties in 'Bitch, Don't Kill My Vibe' are lost. Instead, it's the thumping moments of 'MAAD City' and 'Swimming Pools (Drank)' that translate into a vast space. The 26-year-old from Compton should've played the dinkier Pepsi Max tent, where **Tinie Tempah** walks onstage to a crowd chanting the 'Seven Nation Army' riff. The 24-year-old Londoner is, at this just-about-to-drop-his-second-album point in his career, a master party-starter. 'Earthquake' leads to 'Miami 2 Ibiza', which leads to 'Pass Out', the latter being stopped as the beat kicks in for Tinie to tell everyone to "take your tops off". They do. He does too. And the set ends in sweaty, fleshy delirium.

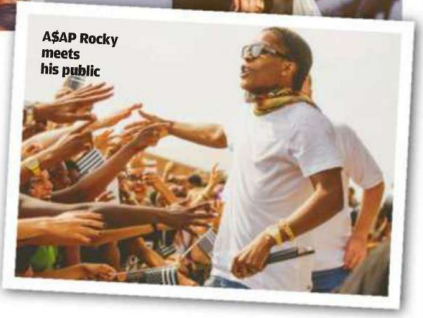
Tonight is more about ushering in Jay-Z's new Justin Timberlake phase

Tonight's headliner, **Jay-Z**, is too old for that, instead thanking everyone for making 'Magna Carta Holy Grail' his first UK Number One. He drops 'Tom Ford' from it, which is slick. But 'Somewhereinamerica' is all over the place – the sound of a song being played live too soon. It can't compare to the beefiness of 'Empire State Of Mind', 'Dirt Off Your Shoulder' and 'Big Pimpin", and those songs are why Jay-Z shows are immense. He has lots of people to please – the hardcore who want 'Reasonable Doubt' tracks, the pop fans who want his 'Crazy In Love' verse – and he does it, no problem. His only major career phase left untouched is 'Watch The Throne', as it is at Kanye West gigs. Tonight is more about ushering in Jay-Z's new Justin Timberlake phase. And yeah, the upcoming Legends Of The Summer tour will be huge. But when JT comes on for 'Holy Grail' and the pair twist the 'Smells Like Teen Spirit' lyrics into "*we are all just entertainers*", you can't help but feel it'd make Kurt Cobain shoot himself all over again if he heard it. ***Tom Howard***

The place to B: in the Pepsi Max tent with Katy on Sunday

Snoop Dogg takes to the stage on Friday

Jessie's Ware it's at


A$AP Rocky meets his public

SUNDAY

"It's such a good line-up today. I don't know how I snuck on," says **Jessie Ware**, beginning her lunchtime set modestly on the final day of Wireless. With songs as good as 'Wildest Moments', she more than justifies her slot. **A$AP Rocky**, meanwhile, is still struggling to master his live show. Energy is prized over technique as the 24-year-old and his A$AP Mob charge through 'Goldie' and 'Peso'. The reliably rowdy Skrillex collaboration 'Wild For The Night' gets things going, but still feels far from what the Harlem rapper should be delivering.

Those looking for a party find a saviour in **Katy B**. Transforming the Pepsi Max tent into a teenage girl's bedroom, she busts out charmingly basic dance routines to 'Easy Please Me' and 'What Love Is Made Of' before her friend Ware joins her for 'Aaliyah'. "We didn't come here to stand still," she says as Ms Dynamite jumps onstage and the pair close with 'Lights On'. But where are the new songs?

For the weekend's finale, **Jay-Z** and **Justin Timberlake** perform their Legends Of The Summer show for the first time, and compress the previous two nights' headline sets into one two-and-a-half-hour shift. Timberlake plays the guitar riff from Aerosmith's 'Walk This Way' on '99 Problems', and the mash-up of 'Give It To Me' and 'Rock Your Body' is a success. The audience, though, don't care for Timberlake's white-boy funk. His new songs fall flat while songs from Jay-Z's 'Magna Carta Holy Grail' are greeted like old friends. Even 'Cry Me A River' feels limp compared to the relatively low-key 'Tom Ford'. Jay-Z's also the one able to call on famous friends, bringing out Rihanna for an appearance on 'Run This Town'. It might be a summer of legends, but tonight only one man seems immortal. His name is Hova. *David Renshaw*

View From The Crowd
Jay-Z Or JT?

Daisy, 20, London
"They're difficult to compare because they're so different, but how Justin Timberlake has transformed himself from a loser to a pop star to what he is today is impressive."

Ben, 24, Manchester
"They're two different artists doing different things. Personally I grew up listening to '90s pop so Justin Timberlake is a bit of a hero."

POONEH GHANA

IGGY AZALEA

HP CONNECTED MUSIC, FABRIC, LONDON
TUESDAY, JULY 9

The Australian rapper mixes hip-hop, dance, a lot of cheek and a don't-fuck-with-me attitude

"So you like pussy eh, London?" Iggy Azalea growls to a packed room in Fabric. "Well if you like pussy, you must like cheeks too." The 23-year-old runs one hand down a body so curvy, it looks like a CGI fantasy. Then she flicks her hand across her ass like she's playing up to the camera in a Hollywood porno, just in case anyone was wondering which cheeks she's referring to.

'Pu$$y' and 'Cheeks' are both on the setlist at her HP Connected Music gig at Fabric, which coincides with the release of her new single 'Bounce'. The song, which sounds like a distant cousin of Beyoncé's 'Run The World (Girls)', fits Iggy's minimal vocals over a dance track. When the DJ plays it, Iggy sings some of the lyrics while performing a routine with her four dancers, who are clad in gold lamé. She once told a journalist that dance music is where the millions are – and judging by tonight's performance, the millions are what she wants.

But what about hip-hop? Iggy says she fell in love with rap music as a kid growing up in rural Australia. She plastered her bedroom with posters of Tupac and TLC and spent her free time cleaning hotels to save money for a 'holiday' to America when she was 16, from which she never returned.

Tonight, in her tiny white crop top and hotpants, Iggy is built entirely from American influences: half from the don't-fuck-with-me attitude of Lil' Kim, half from kittenish pop stars like Disney-girl-gone-bad Christina Aguilera. In 'Drop That', hands from the front row grab at Iggy's thighs and ass while she gyrates on the edge of the stage, but at the end of the song those same hands are reaching up to high-five her. "Do you know what Azaleans are?" she asks. They are her version of Lady Gaga's Little Monsters, and all the screaming suggests there are more than a few of them here.

At one point she briefly freestyles, proving that there's more to Iggy than short shorts and a massive production team. But the biggest cheers are saved for the moments of pure showmanship. During Steve Aoki's 'Beat Down', Iggy grunts from a chair while her dancers take it in turns to twerk for her. "When I was a kid growing up in Australia, I had a dream that I would be a rapper," she tells the audience at the end. Tonight, her lyrics come second to the spectacle. But everyone is watching her rap, and for Iggy Azalea, that might be enough. ***Hazel Sheffield***

To see video highlights from the exclusive Iggy Azalea gig, go to YouTube.com/HPUKofficial

High fives all round for Iggy Azalea

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drewguaf@gmail.com

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www.millhillmusiccomplex.co.uk

GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Siân Rowe

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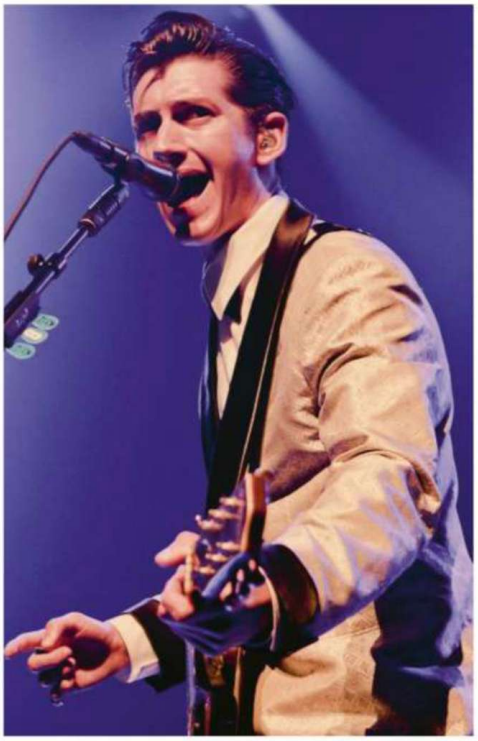


ARCTIC MONKEYS

STARTS: Newcastle Metro Radio Arena, Oct 22

DON'T MISS

If Glastonbury proved anything, it's that Alex Turner is one of the best frontmen on the planet right now. He wiggled his legs like Elvis. He said, "To all the fellas that were too cool to wave their arms, this one's for your girlfriends," before 'I Bet You Look Good On The Dancefloor' and everyone laughed. Even his fancy Sheffield-via-LA accent screamed 'showman'. And with the rest of the band – Matt Helders, Jamie Cook and Nick O'Malley – stepping it up too, you can expect similar magic, plus more songs from forthcoming album 'AM', when the Sheffield quartet play Newcastle, Manchester Arena (23), London Earls Court (25, 26), Liverpool Echo Arena (28), Cardiff Motorpoint Arena (29), Birmingham LG Arena (31), Glasgow Hydro (Nov 1) and Sheffield Motorpoint (2).

MUTYA KEISHA SIOBHAN

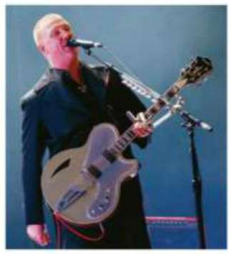
STARTS: London Scala, Aug 1

The three ex Sugababes play their first show under the new name. Anything could happen. An album is due later this year.

CEREBRAL BALLZY

STARTS: London Old Blue Last, Aug 20

Honor Titus' punks play two nights at the London pub to warm up for performances at Reading & Leeds Festivals.



iTUNES FESTIVAL

STARTS: London Roundhouse, Sep 2

Competition winners can attend gigs from Sigur Rós (Sep 2), QOTSA (6), Arctic Monkeys (9), Vampire Weekend (15), Pixies (25) and more.

LIAM FRAY

STARTS: Liverpool O2 Academy, Sep 19

The Courteeners man goes acoustic in Liverpool, Leeds (20), Glasgow (21), Oxford (24), Portsmouth (25), London (26), Sheffield (27) and Manchester (29).

GLASVEGAS

STARTS: Leeds Cockpit, Sep 29

The Glasgwegians head to Leeds, Bristol (30), London (Oct 2), Wolverhampton (4), Sheffield (5), Nottingham (6) and Manchester (9).

THESE NEW PURITANS

STARTS: Manchester Gorilla, Oct 11

See 'Field Of Reeds' live in Manchester, Bristol (12), London (15), Leeds (16), Glasgow (17) and Gateshead (18).

CLEAN BANDIT

STARTS: Nottingham Bodega, Oct 20

The Cambridge quartet's orchestral pop comes to Nottingham, then heads to seven more UK cities before ending up in Belfast (29).

PORCELAIN RAFT

STARTS: Manchester Deaf Institute, Oct 22

Italian piano man Mauro Remiddi plays new album 'Permanent Signal' (released on August 20) in Manchester and at London Cargo (24).

CHELSEA WOLFE

STARTS: Brighton The Haunt, Oct 24

The Californain singer-songwriter explores tortured love in Brighton, Manchester (25), Glasgow (26), Dublin (27) and London (29).

JULIA HOLTER

STARTS: Brighton Komedia, Nov 12

Domino signing Julia plays the beautiful 'Loud City Song' in Brighton, Manchester (13), Leeds (14), Liverpool (15), Bristol (16) and Glasgow (20).

VAMPIRE WEEKEND

STARTS: Birmingham NIA, Nov 12

The New Yorkers embark on an arena tour this winter in Brum, London (13), Glasgow (15), Leeds (16) and Manchester (17).

DIANA

STARTS: London KOKO, Nov 25

The Toronto trio play with Austra at this special London date. Dreamy, bassy debut 'Perpetual Surrender' is out August 19 on Jagjaguwar.

JOEY MALONEY, DAN KENDALL, RICHARD JOHNSON, TOM MARTIN, PIETER M VAN HATTEM, ANDY WILLSHER

PICK *of the* WEEK

What to see this week? Let us help

ATOMS FOR PEACE

STARTS: London Roundhouse, Jul 24

NME PICK

Atoms for Peace formed when Radiohead frontman Thom Yorke realised he needed a full band to do his 2006 solo album 'The Eraser' justice live. So, in 2010, Yorke, Red Hot Chili Peppers bassist Flea, producer Nigel Godrich, former REM drummer Joey Waronker and multi-instrumentalist Mauro Refosco went on a US tour and played Japan's Fuji Rock before Yorke returned to Radiohead for 2011's 'The King Of Limbs'. In his downtime, though, he was working on new Atoms For Peace stuff, and nights spent getting wasted and listening to Fela Kuti with Flea turned into the Afrobeat- and bass-influenced album 'Amok', released in February this year. Now AFP are embarking on a world tour that comes to the UK for the first time at London's Roundhouse (July 24, 25 and 26). Check 'em out, but don't call them a supergroup. Yorke has joked that if anyone does, he'll "fucking knock their teeth out".

Everyone's Talking About PRIMAL SCREAM

STARTS: Wickerman Festival, Dundrennan, Jul 28

Expect tracks from this year's 'More Light', plus classics like 'Swastika Eyes' and 'Come Together' as the Scream headline Wickerman Festival, Stockton Weeknder (27) and Kendal Calling (28). Bobby Gillespie has said of big events: "You want to mix the art with the rock'n'roll."

Don't Miss GLOBAL GATHERING

STARTS: Long Marston Airfield, Stratford Upon Avon, Jul 26

Ibiza comes to the Midlands. There'll be chart-friendly dance from Disclosure (pictured), Rudimental and TEED on Friday, plus Skream doing a disco set and Benga dropping his gnarly bass. Saturday features Katy B, French DJ Madeon and house-music favourite Jamie Jones.

Radar Stars YOUTH LAGOON

STARTS: Brighton Concorde 2, Jul 27

Trevor Powers from San Diego takes his latest album 'Wondrous Bughouse' to Brighton and Cambridge's Secret Garden Party (26) this week. He's described it as "where the spiritual meets the physical world", so you might get some cod philosophy alongside the wobbling brilliance of Flaming Lips-influenced tracks like 'Dropla'.

WEDNESDAY

July 24

BIRMINGHAM
Patty Griffin Glee Club 0870 241 5093
Sylvain Sylvain Hare & Hounds 0870 264 3333
Tovey Brothers Jam House 0121 236 6677

BOURNEMOUTH
Futuristica Music 60 Million Postcards 01202 292 697

BRIGHTON
Come Back Harriet/Ancient Times Latest Music Bar 01273 687 171
Matt Rose & The Tin Cup Collective Black Lion 01273 711 884
Ricky Warwick Komedia 01273 647 100
Thomas Truax Green Door Store 07894 267 053

BRISTOL
Alive & Remain/The Light Grenades Fleece 0117 945 0996
Bobby Anderson Mr Wolf's 0117 927 3221
Jackal Party/Go-X Exchange 0117 9304538
Mais Um! Colston Hall 0117 922 3683
My Social Orbit Louisiana 0117 926 5978

BUCKLEY
Ash Tivoli 01244 546201

CAMBRIDGE
Cocos Lovers/Will Varley Portland Arms 01223 357268

CARDIFF
Akron/Family/Fist Of The First Man Clwb Ifor Bach 029 2023 2199
Victoria And Jacob/The Lovely Wars 10 Feet Tall 029 2022 8883

EDINBURGH
The Spook School Wee Red Bar 0131 229 1442

EXETER
Cambion/Karybdis Cavern Club 01392 495 370

GATESHEAD
Le Vent Du Nord Sage Arena 0870 703 4555

GLASGOW
The Catharsis Bar Bloc 0141 574 6066
So Many Animal Calls/Wolves At Heart King Tut's Wah Wah Hut 0141 221 5279

GUILDFORD
Catfish And The Bottlemen Boileroom 01483 539 539

LEEDS
Braid Brudenell Social Club 0113 243 5866
Bruce Springsteen & The E Street Band Arena 01642 804444
Emily's Army Cockpit 0113 244 3446
Wot Gorilla? Nation Of Shopkeepers 0113 203 1831

LEICESTER
Donnie Vie Band Musician 0116 251 0080
The Mavericks De Montfort Hall 0116 233 3111
Paul Foot Cookie Jar 0116 2531212

LONDON
Amplifier/Monosound Garage 020 7607 1818
The April Maze Troubadour Club 020 7370 1434
Atoms For Peace Roundhouse 020 7482 7318
AGE/Molly Beanland Birthdays 020 7923 1680
Careless Sons/The Dirt Tracks 229 Club 020 7631 8310
Felony Disco Dublin Castle 020 7485 1773
Hannah McIntyre 12 Bar Club 020 7240 2622
The Heatwave The Social
He's My Brother She's My Sister Sebright Arms 020 7729 0937
Hoodlums 100 Club 020 7636 0933
Josh Ritter Village Underground 020 7422 7505
The KVB/Death & Vanilla Old Blue Last 020 7613 2478
Laughta Queen Of Hoxton 020 7422 0958
Luminites O2 Academy Islington 0870 477 2000
Mothership Half Moon 020 7274 2733
Of Mercia Water Rats 0207 813 1079
Oliver Wilde/Katie Sutherland Strongroom Bar
Popes Of Chillitown Barfly 0870 907 0999
Runaround Kids/Katie Malco Catch 020 7729 6097
Sam Bradley Islington 020 7609 4917
The Scaramanga Six Buffalo Bar 020 7359 6191
Six By Seven The Lexington 020 7837 5387
Tom Arthurs Cafe Oto 0871 230 1094
White Lies/The Juveniles Hoxton Square Bar & Kitchen 020 7613 0709
Zervas & Pepper St Pancras Old Church

MANCHESTER
Icon Of Coil Academy 3 0161 832 1111
Molly Jones The Castle 0161 237 9485
Straight Jacket Legends NQ Live 0161 834 8180

NORWICH
Acoustic Open Mic Brickmakers 01603 441 118

NOTTINGHAM
The Most Ugly Child/Tom Law Rescue Rooms 0115 958 8484

PRESTON
Demoraliser 53 Degrees 01772 893 000

READING
Sykur Oakford Social Club 0116 255 3956

SHEFFIELD
Mary Coughlan Greystones 0114 266 5599

STOKE ON TRENT
Lemuria Minsters Bar 01782 416567

ST ALBANS
Godfrey/Parka Club Horn 01727 853 143

TUNBRIDGE WELLS
The Feathers/Stone Kings/ The Taurus Embargo The Forum 0871 277 7101

WOLVERHAMPTON
Fighting Wolves Slade Room 0870 320 7000

YORK
Tunabunny Basement 01904 612 940

White Lies, Hoxton Square Bar & Kitchen, London

PIETER M VAN HATTEM, TOM MARTIN, DAN DENNISON, ANDY WILLSHER, JOEY MALONEY, ED MILES, EMILIE BAILEY, RICHARD JOHNSON

THURSDAY
July 25

Wu-Tang Clan, O2 Apollo, Manchester

BELFAST
Two Fathoms MAC 028 9023 5053

BIRMINGHAM
Luminites O2 Academy 3 0870 477 2000
Rebellion Show Adam & Eve 0121 693 1500
Rebellious Jukebox Actress & Bishop 0121 236 7426

BOURNEMOUTH
We Broke Free DJs 60 Million Postcards 01202 292 697

BRIGHTON
Howlround/Hong Kong In The 80s Green Door Store 07894 267 053
John Crampton Mesmerist 01273 328542
This Is Tomorrow Black Lion 01273 711 884

BRISTOL
Doctor Nut Exchange 0117 9304538
Riddim Fruit No 51 07786 534666
Sam Bradley Thekla 08713 100000
Son Of Dave Fleece 0117 945 0996

CARDIFF
Denim Snakes/Them Dead Beats Gwdihw Cafe Bar 029 2039 7933
Signature Buffalo Bar 029 2031 0312

CARLISLE
The Afterparty Brickyard 01228 512 220

DERBY
Radar Love Venue 01332 203545

DUNDRENNAN
WICKERMAN FESTIVAL Rhythmnreel/Jericho Hill/Jason Dupuy East Kirkcarswell Farm 0870 220 1116

EDINBURGH
The Last Battle Wee Red Bar 0131 229 1442

EXETER
Six By Seven Cavern Club 01392 495 370

GLASGOW
Michael Cassidy/Sam Fender/Little Fire King Tut's Wah Wah Hut 0141 221 5279

HULL
Liquidizer Piper Club 01482 498931

LEEDS
Dirty Otter Club Family Meal Nation Of Shopkeepers 0113 203 1831
Fierce Morgan Carpe Diem 0113 243 6264
Lemuria Cockpit Room 3 0113 2441573
Silverlode Chemic Tavern 0113 245 7977
The Solicitors New Roscoe 0113 246 0778
Tom Bennett & Yorkshire Funk Packhorse 0113 245 3980

LEICESTER
Rainbow Girls Musician 0116 251 0080
Yashin O2 Academy 0870 477 2000

LIVERPOOL
The Murderburgers Mello Mello 0151 707 0898

LONDON
Anathema Garage 020 7607 1818
Anthony & The Johnsons (Swanlights) Royal Opera House 020 7304 4003
Atoms For Peace Roundhouse 020 7482 7318
Bis/Ace City Racers The Lexington 020 7837 5387
Bite The Buffalo Rattlesnake Of Angel 020 7354 0471
Bullet Proof Vest/Dead Coast The Waiting Room 020 7241 5511
Copa America/Dutch Barn Power Lunches Arts Cafe
Dead Rabbits Buffalo Bar 020 7359 6191
Fears Arch Angel 020 7938 4137
The Hotelles Amersham Arms 020 8469 1499
Icon Of Coil O2 Academy Islington 0870 477 2000
Juan Zelada Borderline 020 7734 5547
The Lovedays Alley Cat 020 7836 1451
Markov The Finsbury 020 8809 1142
Maxixe/Xander The Great Old Blue Last 020 7613 2478
Meadowlark Club Surya 020 7713 6262
Model Society 229 Club 020 7631 8310
The Motherload Barfly 0870 907 0999
Nano Stern Rich Mix 020 7613 7498
Patty Griffin Union Chapel 020 7226 1686
Public Enemy KOKO 020 7388 3222
Random Impulse Plan B 08701 165421
Ricky Warwick Underworld 020 7482 1932
Romaine Dixon Roadtrip 020 7253 6787
The Secret History/Comet Gain The Miller of Mansfield 020 7407 2690
Slow Faction Water Rats 020 7813 1079
Sylvain Sylvain 100 Club 020 7636 0933
Trevor's Head Nambucca 020 7272 7366
We Are Scientists XOYO 020 7729 5959
White Lies/The Juveniles Hoxton Square Bar & Kitchen 020 7613 0709

MALMESBURY
WOMAD Andy Payback/Jack Baldus/DJ Spindrift/Rachid Taha/The Grey Earls Charlton Park

MANCHESTER
Braid NQ Live 0161 834 8180
Emily's Army Sound Control 0161 236 0340
Jesca Hoop The Castle 0161 237 9485
Wu-Tang Clan O2 Apollo 0870 401 8000

NEWCASTLE
Edgar Summertyme Jones Cluny 2 0191 230 4474
Wot Gorilla? Cluny 0191 230 4474

NORWICH
Nigel King Band Brickmakers 01603 441 118

NOTTINGHAM
JD & The FDCs The Greyhound 0115 943 0250
Room 94 Rock City 08713 100000
Tunabunny/Cars Can Be Blue Maze 0115 947 5650

OTLEY
David Thomas Broughton Korks 01943 462 020

OXFORD
Jonny And The Baptists Port Mahon 01865 202067
Oliver Wilde/Bethany Weimers Wheatsheaf 01865 721 156
Steve Riley Bullingdon Arms 01865 244516
The Strypes O2 Academy 0870 477 2000
Tom Russell St John The Evangelist Church 01865 245879

PLYMOUTH
Attention Thieves/Hey Vanity White Rabbit 01752 227522

PORTSMOUTH
The Andy Fraser Band Cellars 0871 230 1094

SHEFFIELD
New Riot/Cause Of Denial Corporation 0114 276 0262

STROUD
Gaz Brookfield The Prince Albert Inn

ST ALBANS
Nadine Shah Horn 01727 853 143

WAKEFIELD
Flood And High Hopes Snooty Fox 01924 374455

FRIDAY
July 26

ASHFORD
Tim Burgess St Mary's Church 01233 664820

ABERDEEN
The Mouse That Ate The Cat The Tunnels 01224 211121

BATH
Slugabed Moles 01225 404445

BEDFORD
Catfish And The Bottlemen Esquires 01234 340120

BIRMINGHAM
As Night Dies Flapper 0121 236 2421
Nina Baker/Lara Franklin Actress & Bishop 0121 236 7426
Room 94 The Institute 0844 248 5037
Thieves The Victoria 0121 633 9439
Trigger/Rip Tyde/Salvation Eddie's Rock Club 0121 643 2093

BRIGHTON
The Get Down Globe 01273 770 685
Jetpack Elastic/Fickle Friends Sticky Mike's Frog Bar 01273 749 465
Youth Lagoon Concorde 2 01273 673 311

BRISTOL
Attention Thieves Exchange 0117 9304538
Black Elephant Louisiana 0117 926 5978
Miles Hunt & Erica Nockalls Thunderbolt 07791 319 614
Oblio Fire Engine 07521 974070
One Shot Mr Wolf's 0117 927 3221
Russ Winstanley Lanes 0117 325 1979
We Like To Party/Parker Start The Bus 0117 930 4370

CAMBRIDGE
Houseology Fountain Inn 01223 366540
SECRET GARDEN PARTY Django Django/The Strypes/Bastille/Shout Out Louds/The Staves/Temples Grange Farm 0870 264 3333

CANTERBURY
LOUNGE ON THE FARM Seasick Steve/Lucy Rose/Syd Arthur/The Family Rain/Simone Felice/Coco & The Butterfields/David Rodigan Merton Farm 0871 230 1094

CARDIFF
Inc.A Gwdihw Cafe Bar 029 2039 7933
Nocturnal Emissions Undertone 029 2022 8883

CHESTER
Death & Vanilla Compass 01244 344890

COVENTRY
Rory Stone Love/Hydromovementz Dog & Trumpet 024 7622 1678

DERBY
Captain Accident And The Disasters The Hairy Dog

DUNDRENNAN
WICKERMAN FESTIVAL Primal Scream/Chic Feat. Nile Rodgers/KT Tunstall/Admiral Fallow/King Charles/Holy Esque East Kirkcarswell Farm 0870 220 1116

EDINBURGH
Tim O'Leary Captain's Bar 01316 682312

GLASGOW
Braid Stereo 0141 576 5018
Culann Broadcast 0141 332 7304
Je$us Loves Amerika Classic Grand 0141 847 0820
The OK Social Club/A Plastic Rose King Tut's Wah Wah Hut 0141 221 5279
Red Sky July Oran Mor 0141 552 9224
Shake Appeal Bar Bloc 0141 574 6066

HEBDEN BRIDGE
British Sea Power Trades Club 01422 845265

HOVE
Joe Filisko Brunswick 01273 735254

HULL
Fapy Lafertin Truck Theatre 01482 224800

KENDAL
KENDAL CALLING Basement Jaxx/Public Enemy/Willy Moon/The Heartbreaks/Theme Park/Misty Miller/Artwork/Bondax/Dismantle/Jackmaster Lowther Deer Park

LEEDS
Endoflevelbaddie The Library 0113 2440794
Fizzler Packhorse 0113 245 3980
For The Record Nation Of Shopkeepers 0113 203 1831
Invisible Cities Fox & Newt 0113 243612
Shady Dealz New Roscoe 0113 246 0778
Sly & The Family Drone/Pacer Santiago 0113 244 4472
The Soul Circle Gang Brudenell Social Club 0113 243 5866

LIVERPOOL
Dom Newton Parr St Studios 0151 707 3727
Solomon East Village Arts Club

LONDON
Atoms For Peace Roundhouse 020 7482 7318

CLUB NME
LONDON
WE ARE SCIENTISTS/PAWS
KOKO
0844 847 2258

The Bishops Finsbury 020 8809 1142
The Black Mirrors Dublin Castle 020 7485 1773
Clara A/Martelo Old Blue Last 020 7613 2478
Dance Music Power Lunches Arts Cafe
The Dirty Rivers/Prayers Macbeth 020 7739 5095
Divided/Allies Queen Of Hoxton 020 7422 0958
Emily's Army Garage 020 7607 1818
The IC1s The Lexington 020 7837 5387
Jeremy Loops Borderline 020 7734 5547
Leaf Hound Water Rats 020 7813 1079
Lemuria Fighting Cocks 020 8546 5174
Lisa Cuthbert Betsey Trotwood 020 7336 7326
Mario Basanov Nest 020 7354 9993
Mary And The Hookers/Dead Coast Barfly 0870 907 0999
Miguel Campbell XOYO 020 7729 5959
Mogwai Barbican 020 7638 8891
Sacre Noir Power's Bar 020 7287 3834
Sylvain Sylvain Buffalo Bar 020 7359 6191
Verity Susman Dalston Roof Park 020 7275 0825
Victims Of Circumstance Nambucca 020 7272 7366
We Are Scientists/Paws Club NME @ KOKO 0870 4325527
We Used To Make Things Alley Cat 020 7836 1451
Wu-Tang Clan O2 Academy Brixton 0870 477 2000

MALMESBURY
WOMAD Mala In Cuba/Spoek Mathambo/Souls Liberation/Lee Scratch Perry Charlton Park

MANCHESTER
The Black Lights/Wild Birds Ruby Lounge 0161 834 1392
The Folk Remedy Kings Arms 0161 832 3605
Luminites Academy 3 0161 832 1111
Matthew McHugh Roadhouse 0161 228 1789
Minor Blues/Gold Jacks Deaf Institute 0161 330 4019
Over And Out Barca 0161 839 7099
Six By Seven Sound Control 0161 236 0340
Widows Gullivers 0161 832 5899

MIDDLESBROUGH
The Kill Dr Brown's 01642 213213

NEWCASTLE
Little Moscow Station 0871 230 1094

NORWICH
Joy Killer Waterfront 01603 632 717
Seasons Collide/Devil May Rise Brickmakers 01603 441 118

OXFORD
Come Back Harriet Cellar 01865 244 761

PLYMOUTH
Heights White Rabbit 01752 227522

PORTSMOUTH
Dusty And The Brown Bag Band Square Tower 07519 505 785
Komaro Cellars 0871 230 1094

PRESTON
Hayseed Dixie 53 Degrees 01772 893 000
The Pastels Continental 01772 499 425

READING
The Lovable Fraudsters/Damien A Passmore Rising Sun 0118 957 2974

REDHILL
REDFEST Dry The River/Dog Is Dead/Brother & Bones/Arcane Roots Robins Cook Farm

RIPLEY
INDIETRACKS Bis/The Tuts/Big Wave Midland Railway Centre 01773 747 674

SCARBOROUGH
Amy Macdonald Spa 01723 379 220

SHEFFIELD
The Payroll Union/House Of Charms Shakespeare 0114 234 9636

SLAIDBURN
CLOUDSPOTTING Clinic/Colorama/Sweet Baboo/Serafina Steer Gisburn Forest 07756 211 120

SOUTHAMPTON
Earl Gateshead Talking Heads 023 8055 5899
Josh Record Joiners 023 8022 5612
Senser The Cellar 023 8071 0648

STOCKPORT
Jack Omer Blue Cat Cafe 0871 230 1094

STOCKTON ON TEES
STOCKTON WEEKENDER The Chapman Family/By Toutatis/Council Tax Band Riverside Park

STRATFORD UPON AVON
GLOBAL GATHERING Plan B/Disclosure/Rudimental/Wiley/Modestep/Benga/Scuba/TEED/Flux Pavilion/Seth Troxler Long Marston Airfield 0871 230 1094

TUNBRIDGE WELLS
All The Above/Run Leila Run The Forum 0871 277 7101

WAKEFIELD
Dirty DC Warehouse 23 01924 361 300
Twisted Culture Snooty Fox 01924 374455

WOLVERHAMPTON
Ricky Warwick Slade Room 0870 320 7000

YORK
Kaiser Chiefs Racecourse 0113 234 0717
Ocean Avenue Fibbers 01904 651 250

SATURDAY
July 27

Katy B, Global Gathering, Stratford Upon Avon

ABERDEEN
Random Hand Moorings Bar 01224 587602

ASH
Asylum Affair/Crash & Burn Lion Brewery 01252 650489

BEDFORD
King Pleasure And The Biscuit Boys Harpur Square 0871 230 1094

BELFAST
Marcel Dettmann Stiff Kitten 028 9023 8700

BIRMINGHAM
Bolshie Flapper 0121 236 2421
The Dilemma Council The Hop Pole Inn
Hellbent Forever Roadhouse 0121 624 2920
Memories/Hounds! O2 Academy 3 0870 477 2000
Octogoth/Sods Law Adam & Eve 0121 693 1500
Pat Breslin Irish Centre 0121 622 2314
The Smoking Hearts/Dead Sea Skulls Sunflower Lounge 0121 632 6756
Squirrel/Only The Good Actress & Bishop 0121 236 7426

BOURNEMOUTH
Kids In Glass Houses/We Are The Ocean/Glamour Of The Kill/Sonic Boom Six/Devil Sold His Soul Old Fire Station 01202 503888

BRIGHTON
Black Rooster Black Shag Sticky Mike's Frog Bar 01273 749 465
Booka Shade Concorde 2 01273 673 311
Fragile Creatures/Nightworkers The Hope 01273 723 568
Gnarwolves Green Door Store 07894 267 053

BRISTOL
Big Vincent Mr Wolf's 0117 927 3221
Fort Romeau Start The Bus 0117 930 4370
Steve Riley St Bonaventure 0117 929 9008
Suzy Condrad/Rebecca Cullen Hydra Bookshop

CAMBRIDGE
SECRET GARDEN PARTY Faithless/2 Many DJs/Youth Lagoon/Lissie/Willy Mason Grange Farm 0870 264 3333
Peter Knight's Gigspanner CB2 01223 508 503

CANTERBURY
LOUNGE ON THE FARM Jessie Ware/Man Like Me/Tribes/Willy Moon/Blaenavon/Marika Hackman/Pale Seas Merton Farm 0871 230 1094

CARDIFF
Bump & Grind Undertone 029 2022 8883
Nik Weston Gwdihw Cafe Bar 029 2039 7933

CARLISLE
Lost In Music Brickyard 01228 512 220

COVENTRY
We Are Scientists Kasbah 024 7655 4473

DERBY
Jay Tamkin Flowerpot 01332 204955

DUNDRENNAN
WICKERMAN FESTIVAL Amy Macdonald/The Enemy/Dexys/Bellowhead/Lulu James East Kirkcarswell Farm 0870 220 1116

EDINBURGH
Tom Gibbs Captain's Bar 01316 682312

EXETER
Eventine Mama Stone's 01392 848485
Lemuria/Muncie Girls Cavern Club 01392 495 370

GLASGOW
Aarcana/Erin Vivers O2 ABC2 0141 204 5151
Atlas:Empire Bar Bloc 0141 574 6066
SOS/The Little Illusions King Tut's Wah Wah Hut 0141 221 5279

GUILDFORD
Ruarri Joseph Boileroom 01483 539 539

HATFIELD
Sansara/Spiral Dive The Rock Den

HOVE
The Island Jacks/Cars On Rooftops Brunswick 01273 735254
Tom Russell Palmeira

KENDAL
KENDAL CALLING The Charlatans/Ash/Dutch Uncles/British Sea Power/London Grammar/Sons And Lovers/Sweet Baboo/Fake Blood/Mike Skinner (DJ set)/Maribou State Lowther Deer Park

LEEDS
Dirty Saints Packhorse 0113 245 3980
Faith In Violence/Chasing Dragons Santiago 0113 244 4472
The Murderburgers/The Walking Targets Wharf Chambers
OK Pilot Royal Park Cellars 0113 274 1758
The Prowlers New Roscoe 0113 246 0778

LEICESTER
The Computers Firebug 0116 255 1228

LIVERPOOL
AOS3/Captain Hotknives Mello Mello 0151 707 0898
Jools Holland & His Rhythm & Blues Orchestra Philharmonic Hall 0871 230 1094
Scouting For Girls/Professor Green/Stooshe/John Newman Echo Arena 0844 8000 400

LONDON
Abi Wade/The Untied Knot Union Chapel 020 7226 1686
Amadou & Mariam Queen Elizabeth Olympic Park
A Doubtful Sound Ryan's Bar 020 7275 7807
Birds On The Wire/Balloonman Garage (Upstairs) 0871 230 1094
Braid/Crash Of Rhinos Garage 020 7607 1818
Broken Arm Power Lunches Arts Cafe
Captain Accident and The Disasters New Cross Inn 020 8692 1866
Chic Feat. Nile Rodgers Indigo @ The O2 Arena 0870 701 4444
Dead On TV Water Rats 020 7813 1079
Dignan Porch/Echo Lake Windmill 020 8671 0700
Football, Etc/Doe Buffalo Bar 020 7359 6191
Holy Moly & The Crackers Cable Street Studios 020 77901309
Joel Peter Roadtrip 020 7253 6787
John Etheridge Vortex 020 7439 7250
Love Barons Barfly 0870 907 0999
Monkish Dublin Castle 020 7485 1773
Scarlett's Roses Half Moon 020 7274 2733
The Screaming Kicks Sebright Arms 020 7729 0937
Sserpress Club Surya 020 7713 6262

MALMESBURY
WOMAD Arrested Development/Bwani Junction/Fimber Bravo/Ed Harcourt Charlton Park

MANCHESTER
Adjective Animal Dry Bar 0161 236 5920
Caged Asylum Ruby Lounge 0161 834 1392
Ed Banger & The Nosebleeds Star & Garter 0161 273 6726
Modern Faces/Black Delta Movement Barca 0161 839 7099
Owiny Sigoma Band Soup Kitchen 0161 236 5100
Rock Bottom Risers Sound Control 0161 236 0340
Room 94 Academy 3 0161 832 1111
White Pepper Common Bar 0161 832 9245

MARGATE
Jessie J/Plan B/Rita Ora/Giggs Quex Park 01843 841273

MILTON KEYNES
Rebound/Wall Of Sound Watershed 07935 641 660

NEWCASTLE
Kate Rogers Band Cluny 2 0191 230 4474
Rossi Noise O2 Academy 0870 477 2000
Rough Justice Star Inn 0191 222 3111

NORWICH
Filament/Sacred Harmonic Society Brickmakers 01603 441 118
Meltdown/Wraith Waterfront 01603 632 717

NOTTINGHAM
He's My Brother She's My Sister Stealth 08713 100000
Ricky Warwick Rock City 08713 100000
Six By Seven Rescue Rooms 0115 958 8484
1st Blood/Whitefinger/Harleighblu/The Afterdark Movement/HMS/Tray Electric The Canalhouse

OXFORD
Skeletor O2 Academy 0870 477 2000
X1/Partly Faithful Wheatsheaf 01865 721 156

PORTSMOUTH
Pig Iron Edge Of The Wedge 023 9286 3911

PRESTON
Evan Dando 53 Degrees 01772 893 000

READING
Off The Radar Queen's Arms 0118 957 6858
Whales In Cubicles Oakford Social Club 0116 255 3956

REDHILL
REDFEST Bastille/Lucy Rose/Little Comets/Loveable Rogues/The Crookes Robins Cook Farm

RIPLEY
INDIETRACKS Camera Obscura/The Pastels/The Wave Pictures/Milky Wimpshake/The Brilliant Corners/Fever Dream/The Middle Ones Midland Railway Centre 01773 747 674

SHEFFIELD
Michael Schenker Plug 0114 276 7093
Scuppered New Barrack Tavern 0114 234 9148

SLAIDBURN
CLOUDSPOTTING Jonnie Common/Jesca Hoop/Wolf People/The Fire Beneath The Sea Gisburn Forest 07756211120

STOCKTON ON TEES
STOCKTON WEEKENDER Primal Scream/Spiritualized/Kodaline/The Lake Poets/Clement Marfo/Brown Brogues Riverside Park

STOKE ON TRENT
The Blue Collars Sugarmill 01782 214 991

STRATFORD UPON AVON
GLOBAL GATHERING Example/Afrojack/Katy B/Steve Aoki/Netsky/Sub Focus/Jaguar Skills/Madeon/Delilah Long Marston Airfield 0871 230 1094

ST ALBANS
Five Fold Kiss Horn 01727 853 143

SWANSEA
Hoodoo Moon The Wig

WAKEFIELD
Dirt Box Disco Snooty Fox 01924 374455

YORK
BRODOWN FESTIVAL Acrania/Bound By Exile/theFALLEN/Shot Down Stay Down/Condemned Duchess Of York 08444 77 1000

SUNDAY
July 28

ABERDEEN
Skerryvore Lemon Tree 01224 642230

BIRMINGHAM
Pat Jordan Irish Centre 0121 622 2314
Rose Redd Yardbird 0121 212 2524
The Sunday Sessions Flapper 0121 236 2421

BRIGHTON
Heights/Polar Audio 01273 624343
Mike Heron Blind Tiger 01273 681228

BRISTOL
Speaky Hills Comedy Start The Bus 0117 930 4370

CAMBRIDGE
SECRET GARDEN PARTY Regina Spektor/Big Youth/Winston Francis/Jamie N Commons Grange Farm 0870 264 3333

CANTERBURY
LOUNGE ON THE FARM Soul II Soul/Dub Pistols/Duke Special/Treetop Flyers/Sweet Baboo/SIVU/Jacco Gardner Merton Farm 0871 230 1094

DERRY
Chic Feat. Nile Rodgers The Venue

EDINBURGH
Help For Heroes Sneaky Pete's 0131 225 1757

FLEETWOOD
Kiss Of The Gypsy Marine Hall 01253 771141

GLASGOW
Anvil Cathouse 0141 248 6606
Departures King Tut's Wah Wah Hut 0141 221 5279
Johnny Flynn CCA 0141 352 4900

HOVE
Bruise Brunswick 01273 735254

KENDAL
KENDAL CALLING Primal Scream/Seasick Steve/Johnny Marr/Kodaline/Mystery Jets/Lucy Rose/The 1975/Roni Size/Wave Machines/Public Service Broadcasting Lowther Deer Park

LEEDS
The Cotton Club Wardrobe 0113 222 3434
Jesus And This Judgemental Father/Etai Keshiki/Not Right Wharf Chambers
The Petty Heartbreakers Duck & Drake 0113 246 5806
Six By Seven Brudenell Social Club 0113 243 5866
Thabo & The Real Deal HiFi Club 0113 242 7353

LEICESTER
Heavy Sol Donkey 0116 270 5042

LIVERPOOL
Christopher Matthew Tyler (DJ) Shipping Forecast 0151 709 6901

LONDON
Braid Peel 020 8546 3516
Flux/Archean Soundtrack Queen Of Hoxton 020 7422 0958
Kate Rogers Band Dublin Castle 020 7485 1773
Marcellus Pitman Loft Studios
The Medicine Show Bar Solo 020 7482 4611
Mine/OK Pilot/Attack Vipers Old Blue Last 020 7613 2478
Pengo/Blood Stereo The Victoria 0871 230 1094
Tir Na Nog Half Moon 020 7274 2733
Tony Conrad/Charlemagne Palestine Bold Tendencies
Yossi Amoyal Oval Space 020 7033 9932
Zak Ford Stag's Head 020 7739 6741

MALMESBURY
WOMAD Alice Russell/David Rodigan/Dub Inc/The Heavy/Syd Arthur Charlton Park

MANCHESTER
Dizzee Rascal/Professor Green/Rudimental Arena 0844 847 8000
Fred Wesley & The New JBs Academy 3 0161 832 1111
Snarky Puppy Band On The Wall 0161 832 6625

NORWICH
Lee Vasey Big Band Brickmakers 01603 441 118

NOTTINGHAM
Nobody's Fool/The Hush Rescue Rooms 0115 958 8484

RIPLEY
INDIETRACKS Still Corners/Helen Love/The Ballet/The Wake/Fear Of Men/Making Marks/Kid Canaveral Midland Railway Centre 01773 747 674

SLAIDBURN
CLOUDSPOTTING King Creosote/The Wave Pictures/Tokoloshi/Michael Chapman 07756211120

STOCKTON ON TEES
STOCKTON WEEKENDER Dexys/The Proclaimers/James Skelly & The Intenders/Dutch Uncles/Frankie & The Heartstrings/Sparrow & The Workshop Riverside Park

WAKEFIELD
Against The Flood/High Hopes Snooty Fox 01924 374455

YORK
The Thing The Duchess 01904 641 413

Chic Feat. Nile Rodgers, The Venue, Derry

GET IN THE GIG GUIDE!

DO YOU WANT TO GET YOUR BASH INCLUDED IN THE NME WEEKLY GIG GUIDE? GO TO NME.COM/GIGS AND SUBMIT YOUR LISTING FOR FREE. YOU MUST SUBMIT DETAILS AT LEAST THREE WEEKS BEFORE THE GIG DATE

MONDAY
July 29

Regina Spektor, De La Warr Pavilion, Bexhill On Sea

BATH
Trembling Bells Chapel Arts Centre 0122 5404445
BEXHILL ON SEA
Regina Spektor De La Warr Pavilion 01424 787900
BIRMINGHAM
Go-X The Institute 0844 248 5037
Open Mic Night Roadhouse 0121 624 2920
BOURNEMOUTH
Harry Shotta/Charlie Sloth Old Fire Station 01202 503888
BRIGHTON
Circle Takes The Square/Code Orange Kids/Full Of Hell The Haunt 01273 770 847
Los Rizlas Prince Albert 01273 730 499
Yearbook/Wild Cat Strike The Hope 01273 723 568
BRISTOL
Cass Caswell Old Duke 0117 927 7137
Hauschka Old Vic 0117 987 7877
Jon Mills Mr Wolf's 0117 927 3221
Lemuria/OK Pilot Exchange 0117 9304538
CARDIFF
Public Therapy Gwdihw Cafe Bar 029 2039 7933
CARLISLE
Jools Holland & His Rhythm & Blues Orchestra Sands Centre 01228 525222
EDINBURGH
Ewen Forfar Captain's Bar 01316 682312
My Jerusalem Electric Circus 0131 226 4224
GLASGOW
Fake Major/Campfires In Winter King Tut's Wah Wah Hut 0141 221 5279
We Are Scientists Oran Mor 0141 552 9224
GUILDFORD
Senser/Spindle Sect Boileroom 01483 539 539
HULL
Ash The Welly 01482 221113
LEEDS
Hayley Gaftarnick Oporto 0113 245 4444
Integrity/Rot In Hell Wharf Chambers
LONDON
Robert Glasper Experiment Village Underground 020 7422 7505
Sacre Noir Dublin Castle 020 7485 1773
Weird Menace/Slowcoaches/La La Vasquez Windmill 020 8671 0700
MANCHESTER
Anvil Academy 3 0161 832 1111
The Ballet/Letters To Fiesta Night & Day Cafe 0161 236 1822
Johnny Flynn Deaf Institute 0161 330 4019
NORWICH
The Brickmakers Sessions Brickmakers 01603 441 118
SWANSEA
Football, Etc/Pipedream/Plaids Mozarts
YORK
Dead City Streets/Classically Handsome Brutes/Treading Foreign Waters The Duchess 01904 641 413
Kids In Glass Houses/Verses Fibbers 01904 651 250

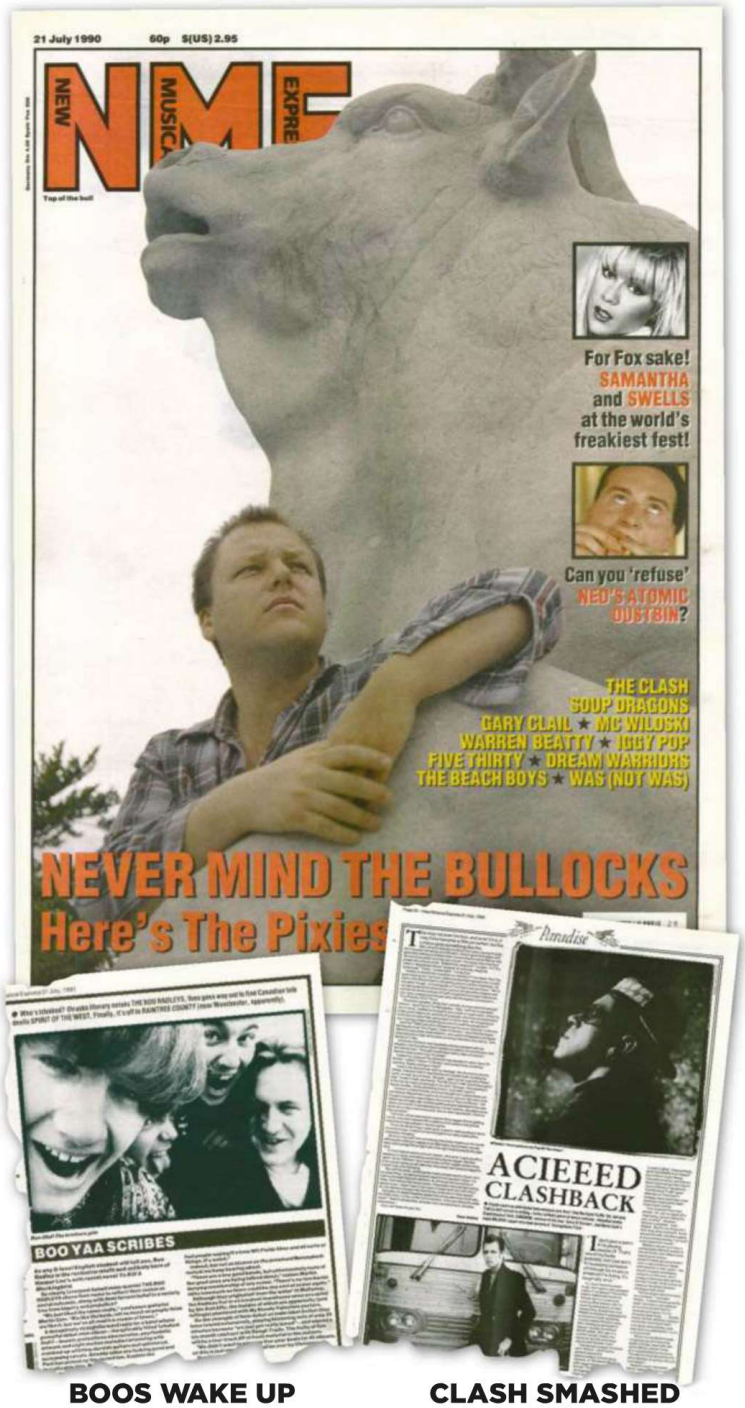
TUESDAY
July 30

BIRMINGHAM
The Acoustic Sessions Jam House 0121 236 6677
My Jerusalem O2 Academy 3 0870 477 2000
BRISTOL
In The Pacific/Fires Louisiana 0117 926 5978
Senser Fleece 0117 945 0996
The Spooky Men's Chorale Colston Hall 0117 922 3683
Valis Ablaze/Fall Of The Archetype Exchange 0117 9304538
CARDIFF
Bassplayers Gwdihw Cafe Bar 029 2039 7933
EDINBURGH
Kerri Watt Voodoo Rooms 0131 556 7060
Michelle Burke Leith Folk Club 07030 111666
GLASGOW
Prides King Tut's 0141 221 5279
LONDON
Anvil Garage 020 7607 1818
Arthur Rigby & The Baskervilles/Sam Airey Half Moon 020 7274 2733
Circle Takes The Square Underworld 020 7482 1932
The Crimea Jazz Cafe 020 7916 6060
Crushed Beaks Madame Jojo's 020 7734 2473
Eliza Doolittle Assembly Hall 020 8577 6969
Femme/The Lask Skeptik Tipsy
Jamie Lawson Slaughtered Lamb 020 8682 4080
NTS Band Practice Power Lunches Arts Cafe
Pharoah Sanders Ronnie Scott's 020 7439 0747
Vuvuvultures Rough Trade East 020 7392 7788
Will Robert The Finsbury 020 8809 1142
MANCHESTER
Stuart McCallum Band On The Wall 0161 832 6625
We Are Scientists Gorilla 0161 832 1111
NEWCASTLE
Discordian Trio Cluny 0191 230 4474
NORWICH
Slow Gin Brickmakers 01603 441 118
NOTTINGHAM
Lemuria/Caves Old Angel Inn 0115 947 6735
OXFORD
Trembling Bells St John The Evangelist Church 01865 245879
ST ALBANS
Fallow Fields/Maven Horn 01727 853 143
SUNDERLAND
Kids In Glass Houses Independent 0191 565 8947

Eliza Doolittle, Assembly Hall, London

THIS WEEK IN 1990

PIXIES AND UFOS, CLASH HIT THE CLUBS, MERSEY REVIVAL



BOOS WAKE UP

A Merseybeat revival is on the cards, although The Boo Radleys – discovered in this week's new band section – want no part of it. "There are good bands but none of them are being talked about," says Martin Carr as he explains the *To Kill A Mockingbird* references in their name and *The Legend Of Sleepy Hollow* nods in their debut, 'Ichabod And I'. Their Rough Trade deal is only six months long: "It'll all be over by Christmas," says Martin.

CLASH SMASHED

Acid house has taken The Clash to its heart, with samples from the old punks' classics cropping up in a plethora of clubland anthems, including Beats International's Number One 'Dub Be Good To Me', which rips off 'Guns Of Brixton'. "Anything that makes people want to dance can't be a bad thing," says Clash bassist Paul Simonon. "I've had some good reports from people in clubs. The kids of today, their thing is house."

MOTORWAY TO ROSWELL

Watch the skies! On a holiday driving tour of the great European capitals, Black Francis is abducted by *NME* in Munich and probed about the sci-fi concerns of Pixies' new single, 'Velouria', which is about falling in love with underwater mer-ladies. "In California," he says, sinking brewskies in a bar after a heavy night on the lash with They Might Be Giants, "there's this thing abut the Lemurians, the sister people to the Atlanteans, whose civilisation sank and they all took off in boats and went to live in Mount Shasta in California. I just thought that was great. Velouria: the sci-fi girl. A love song about time travel."

Between chat about hanging out with Jason Donovan, how the Pixies are "pop" and how shite it must've been to be The Beatles ("all those shitty little hotels, those shitty aeroplanes, those little amps"), the sci-fi theme keeps re-emerging as Charles Thompson gradually exposes the central themes of Pixies' forthcoming album 'Bossanova'. "Do you know about *The Billy Graham Happening*? It's this crazy radio show in LA. He's like the worst talk-show host but it's the best show. All these people phoning in from Oregon to the Mexican border with tabloid UFO stories. Mary from Burbank talking about the aliens that killed her husband. I really want the aliens to land just for these people..."

Also In The Issue That Week

• News breaks that footballer Paul Gascoigne has been signed up by hit-makers Stock, Aitken And Waterman, presumably impressed by Gazza shouting "*EN-GUR-LAND*" on New Order's 'World In Motion'.

• Inspiral Carpets have rebuked an offer from the BBC to make a cartoon series based on their exploits. "We turned it down," said a spokesman, "because the band are 'a bunch of serious musicians'."

• The *Record News* section lists the release of 'New Art Riot', the debut EP from a bunch of glam-rock upstarts called Manic Street Preachers. "They've been described as 'Welsh gits', but in fact make Birdland look like a bunch of cissies," *NME* claims.

• Primal Scream's 'Come Together' is granted Single Of The Week, reviewer Mandi James commenting, "Depending on which side of the fence you're sat, Primal Scream are arrogant wimps with a Stooges fixation who sold out, [or they] wised up."

NME

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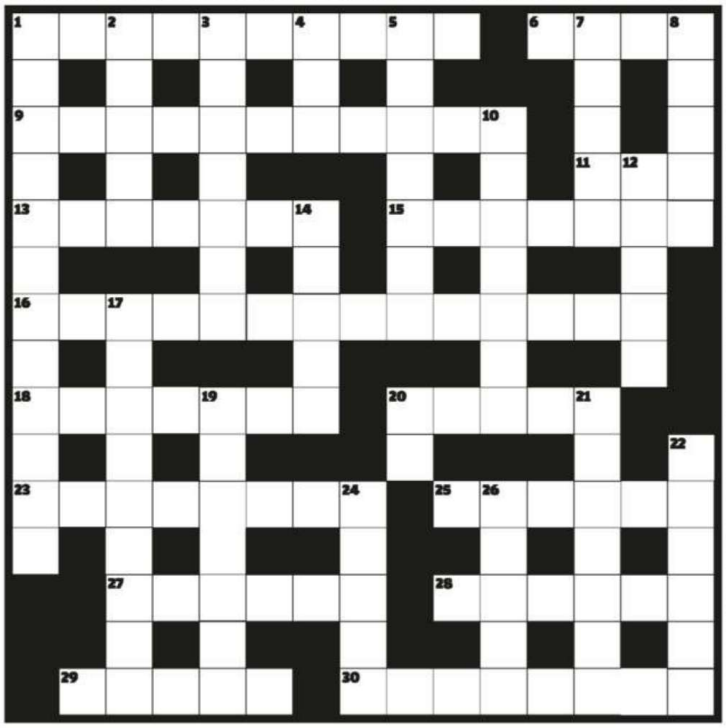
THE LEGENDARY NME CROSSWORD

TAXING THE FINEST MINDS IN ROCK'N'ROLL FOR SIX DECADES

Compiled by Trevor Hungerford

Win!

A BAG OF NME SWAG



CLUES ACROSS

1+6A Phoenix are hot stuff just now and they're turning on their fans (6-2-2-4)
9 It comes "*from the strings of this old rusty guitar*" (7-4)
11 A bit of mobility gets early-noughties indie band to 'Somewhere Nicer' (3)
13 "*Some mornings I pray for _____, for the day to be done*", from Frank Turner's 'The Way I Tend To Be' (7)
15 Atoms For Peace demonstrating a failure to act (7)
16 Identified by Biffy Clyro as being the important principle of their music (4-6-4)
18 Bloc Party have upset the cart with this wheel device (7)
20 Exacerbates in the end being partly Eyeless In Gaza (5)
23 The cards suit this number by The Boxer Rebellion (8)
25 Alice Cooper album will be the death of us (6)
27 Luke _____, singer-songwriter with Australian groups Empire Of The Sun and The Sleepy Jackson (6)
28 Action needed to complete title of Drake's new single 'The _____' (6)
29 Oh Sue, that's a terrible version of The Psychedelic Furs' number (5)
30+7D "*I've been looking so long at these _____ that I almost believe that they're real*", 1990 (8-2-3)

CLUES DOWN

1 "*She said that living with me was bringing her down*", 1965 (6-2-4)
2+3D Iceage claim that this album has got nought to do with us (6-7)
4 'My Heart Skips A Beat' for this Heavenly band (3)
5 Their albums include 'Plastic Letters' and 'Panic Of Girls' (7)
7 (See 30 across)
8+12D The cuts on this Rolling Stones album are raw and have not been covered (3-2-5)
10 I forgot about a Stiff Little Fingers album (2-3-2)
12 (See 8 down)
14+26D "*Life is precocious in the most peculiar way*", 2000 (2-3-2-3)
17+20D Marianne Faithfull has done her crying over this cover of a Rolling Stones number (2-5-2-2)
19 American band making a noise via 'Satellite' in 1987 (7)
20 (See 17 down)
21 Old Iggy Pop album strangely is older (7)
22 Long-legged birds who went on 'Forever' in this '90s band (6)
24 "*Wipe the ____ out of my eyes*" when listening to The Monkees' 'Daydream Believer' (5)
26 (See 14 down)

JUNE 22 ANSWERS

ACROSS
1+27D Graffiti On The Train, 9 Late Night, 10+30A Begin To Hope, 11 EMF, 12 Lyric, 14 Viva, 15 BEF, 17 Young Guns, 20 Ooh La, 22 Antidotes, 24 Miami, 25 Squire, 27 Take On Me, 34 Empire, 35 Ends

DOWN
1 Golden Years, 2+36A Art Of Noise, 3+16D Final Form, 4 Tiger Suit, 5+8D Out In LA, 6 Tube, 7 English Rain, 13 CBS, 18 Untouched, 19 God, 21 Alive, 23 Sea, 26 Rope, 28 Kate, 29 Moods, 30+32A The Terror, 31 EMA, 33 Rio

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COLLECTORS' CORNER

NILE RODGERS

The musical gems that no Chic fan should be without

WORDS: ALAN WOODHOUSE

CHIC – DANCE, DANCE, DANCE (YOWSAH,YOWSAH, YOWSAH) (1977)

After forming Chic in 1976, Nile Rodgers' first hit came with this track, which made the top spot on the US Dance Chart. A longer version, coming in at over eight minutes, features on their self-titled debut LP.

Need To Know: The track featured soul star Luther Vandross, who was a session vocalist at the time, and had also performed on David Bowie's 'Young Americans' album two years earlier.

NORMA JEAN (1978)

After the success of Chic's self-titled debut album, Rodgers and bassist Bernard Edward began producing other artists the following year. They worked on this debut solo record by Norma Jean Wright, who had provided vocals on the Chic album. The record was well received, and spawned the US R&B hit 'Saturday'.

Need To Know: The Chic team also produced a single for Norma Jean, 'High Society', in 1979, though she never made another solo album.

SOUP FOR ONE (OST) (1982)

The Chic duo of Rodgers and Edwards contributed three previously released songs and five new tracks to the soundtrack of this romantic comedy. The songs are remembered more fondly than the film, and include Carly Simon's 'Why' and 'Dream Girl', a collaboration with soul legend Teddy Pendergrass, who appears in the film.

Need To Know: Chic's title track was sampled on Modjo's 2000 UK Number One single 'Lady (Hear Me Tonight)'.

ADVENTURES IN THE LAND OF THE GOOD GROOVE (1983)

Rodgers' splendidly titled debut solo album came during a strange period for him – monstrous cocaine abuse and a series of Chic flops, but a massively successful career as a producer, which had seen him work with the likes of Diana Ross and David Bowie. The album itself was a commercial failure.

Need To Know: Despite being a solo record, Chic mainstays Bernard Edwards and Tony Thompson also feature.

FANMAIL

YOU GET IN TOUCH, WE RESPOND, THINGS GET OUT OF HAND

Edited by Rhian Daly

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Letter of the week

The best of the NME mailbag

BOBBY G: HERO OR VILLAIN?

From Daniel Bramhall
To: *NME*

I really like Bobby Gillespie, but he got some things badly wrong in his *NME* interview (July 13). I agree with most of what he says about the government's austerity policy and long-term Western foreign policy, but I totally disagree with Bobby saying there's no dissent in current culture and no cultural underground. There's no dissent in MAINSTREAM culture, as in big business shops and mass media. And underground culture has become localised, so we're not in a situation where a band can drop a single about politics that can have an impact on a national level (although there are occasional exceptions, like last year's 'Ill Manors' by Plan B). However, there's loads of politically active artists making statements and reaching their local community. Dissent and protest ARE out there. Protest IS out there. So think global, act local and get out into your community, Bobby, and find where dissent is, 'cos there are others just like you who are waiting for you to get involved.

NME's response...

Some interesting points there, Daniel. And you're dead right: dissent and protest *are* out there. In last week's *NME*, in fact, there's a feature with Rage Against The Machine guitarist Tom Morello, a man who's made an entire career out of dissent and got fully behind last year's Occupy movement. So too did Enter Shikari's Rou Reynolds, who went down to the protestors' camp outside St Paul's Cathedral in London to DJ to the throng. People like that are inspiring. A smaller example: in February this year, a bunch of young musicians in the Welsh city of Newport held an impromptu concert outside their local council to protest against the cutting of funding to a government-funded arts programme. Whether on a small or big scale, it's happening. And the great thing about Bobby Gillespie is that he's a musician of stature who's willing to speak with fire and passion to help get the masses interested. How many musicians like that have we got in this country? Not many. He's a treasure. Next time one of you guys is planning something, why not invite him along? – RD

THE DEBATE CONTINUES

From: James Gillen
To: *NME*

Having just read your interview with Bobby Gillespie, I am amazed at the hypocrisy of the man. He passionately speaks about the injustices in 21st century British society, while privately educating his children. The "extremist government" that he describes is almost certainly that way because of its disproportionately public school background. He is contributing to the ever-widening gulf in opportunity between rich and poor.

From: *NME*
To: James Gillen

I'm sure someone as self-aware as Bobby G realises how jarring that action and his political tirades are, but it would seem that he believes you can still think a system is grossly unfair while still wanting to give the best opportunities to your kids. It's entirely up to him what he does, but when your personal actions and political posturing seem so far apart he runs the risk of not being taken as seriously – RD

THE WEEKND'S DAYLIGHT ROBBERY

From: Conor Burns
To: *NME*

The Weeknd sampling Portishead is daylight robbery. If you make a piece of art and then someone splashes some paint on it and sells it on for more than you did, you'd understandably be angry. For The Weeknd to do that to Portishead, after being denied permission to do so, is downright wrong.

From: Jodie Booth
To: *NME*

Doesn't Geoff Barrow have enough money? Why is he complaining about his sample being used by another (well known) artist? He should be flattered and it might get Portishead some more fans as a result. I'm still a huge fan of Barrow and Portishead but he should save his drama so he doesn't wind up looking like a moaning old bastard.

From: *NME*
To: Jodie Booth, Conor Burns

Abel Tesfaye sampling 'Machine Gun' after Portishead declined to grant him permission smacks of downright arrogance, if you ask me. Jodie, Geoff Barrow's come out and said it's got "fuck all to do with money" but, even if it was, it's his art (as Conor rightly calls it) that he's slaved over so why shouldn't he reap the benefits if someone else decides they want to appropriate it for their own gain? Would you be happy if someone essentially stole your work to make money from if you'd already turned their request down? I know I wouldn't – RD

AMERICAN MONKEYS

From: Conor Hart
To: *NME*

Arctic Monkeys' set at Glasto left me, and many others in the 'Monkeys Cult', feeling very proud to see the boys show the world they are the real deal, and that new album 'AM' could well be something very special. However as the 10-date UK tour was announced I was left wondering if they have the same loyalty and appreciation to their home country's fans as in the US. One date in the whole of Scotland, one in their hometown Sheffield and none in Ireland make it seem like this tour is a bit of an inconvenience for the band, and keeping them from their new lives in America. This was followed by a third date at The Wiltern in LA being added, which hit home that their priorities are elsewhere.
As a huge Arctic Monkeys fan, I think they should take some advice from their old mate Miles Kane: "*Don't forget who you are*".

ED MILES, GETTY

From: *NME*
To: Conor Hart
Time to face facts. Arctic Monkeys conquered the UK a long time ago, and they're still working on completely cracking America. They – or, more likely, the team behind them – will probably see more value in touring overseas than at home. It'd be great if they were doing more dates on these shores and, I agree, they should be showing more love to their Irish, Scottish and Welsh fans, but can we really begrudge them for wanting to become true global megastars? – RD

A MANIC LETTER

From: Del Nelson
To: *NME*
So, apparently, James Dean Bradfield considers me and other Manic Street Preachers fans to be "fuckwits"? "If some fuckwit said, 'What are you doing on there?'" was his rather defensive reaction to potential fan criticism of Manic Street Preachers appearing on the New Zealand version of Satan Cowell's Hypno-Toad talent show, *The X Factor*. On July 13 2013 I bought *NME* and to my utter shame realised that the very values and ethics that had been instilled in me by bands like... oh, let's say, Manic Street Preachers, now rendered me a fuckwit! And then the band went on to try to salvage their diminishing scruples with other desperate and aging-gracefully, self-justifying pleas. Didn't they used to be all about the offensive? "We don't feel as if we have to answer to people on that level," they said. Well, no, of course you don't. That's because all your working class ethics fucked off and left the moment your millions started to pile up beside the fortunes of all those other champagne-guzzling, foie gras-snorting, hypocritical breeds of cultural backstabbers who have forgotten it's us "fuckwits" who pay their fucking wages! But of course it's all going to be OK because, '...Tolerate...' has gone back into the Top 20 in New Zealand! Wahey!

From: *NME*
To: Del Nelson
I imagine a lot of Manics fans were surprised to hear the news their beloved band had been performing on *The X Factor*, so James' comments do seem a tad disingenuous. Maybe it's not best move to sound like you're slagging off whole sections of your fanbase when you've just announced a new album but, hey, perhaps in NZ Cowell's transformed *The X Factor* into a show that focuses on real, authentic talent instead of adding more identikit singers to the pop conveyor belt? No? Ah, OK then... – RD

STALKERS

To: *NME*
From: Ali Williams
Here is me with Brandon Flowers, when I met him on a recent trip to London. I spotted him jogging in the street but he was happy to stop and pose!

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Web Slinging

The highlight of this week's NME.COM action

INTERNATIONAL CASSETTE STORE DAY – HIPSTER NONSENSE?

After the success of Record Store Day comes Cassette Store Day. Created by BBC Radio 1 DJ Jen Long and some tape-worshipping pals, the focus is less on supporting shops and more on reigniting music fans' love for the format. With plans to host events in London, LA, Tokyo and New York already confirmed and releases from Haim, Deerhunter and At The Drive-In waiting to be snapped up, Jen filled us in on the reasons why she wanted to give cassettes their own day in the spotlight. "I can imagine that outside my indie circle this announcement is being greeted with rolls of eyes and a sigh of, 'Fucking hipsters'," she wrote. "But it's not all nostalgic cool. Tapes make sense in not only our current economic climate, but in our musical one too." Tape labels like Jen's own Kissability have been popping up left, right and centre lately but does that mean music lovers are willing to give cassettes another chance or is this just a case of a very select group of people donning their rose-tinted glasses?

Best of the responses...

What a load of old shit. There is a very good reason this format died out. Its sound quality is terrible.
James Elliott

A brief period of my life was accompanied with cassettes and I have to say I don't miss them.
Matt Crisp

Interesting, although I don't know many people who own tape players any more.
Matthew Davies

An excuse for hipsters to fight to death over a cassette of a lo-fi indie crunk-folk band.
Ali Pritchard

Cassette culture was important in creating a more democratic/independent music scene. For all their failings, cassettes had their place.
Josh Woods

RIHANNA OFF THE RAILS

From: Zuzanna Hyzy
To: *NME*
I spent a few wonderful days at Open'er Festival and saw some great gigs (the phenomenal Arctic Monkeys, the absolutely beautiful The National), but what I want to write about is Rihanna and her awful performance on the last day. None of my friends are fans, but we expected a good pop show so decided to see the gig. But her performance was terrible. First of all she was an hour late. We started to boo her and then everyone around us started to do the same. When she appeared onstage we could see that she was wasted. She didn't sing much (playback did most of the work) and even when she did it sounded bad and was out of tune. A few times she left the stage for few minutes. Her choreography was mostly about touching herself. Well, if this is a huge pop show I'm happy I'm not a pop music fan. And one more thing – Rihanna writing on Twitter that she felt like a caged animal in Poland? Poor thing. Is it really so weird that in the middle of the summer season, when we have beautiful weather, there are people on the same beach as her? Oh, awful Polish people who dare to be in the same place as a huge star. What a rude nation we are...

From: *NME*
To: Zuzanna Hyzy
Someone needs to buy Rihanna a watch before she ends up with a reputation to rival Axl Rose. It does seem like she's going a bit off the rails at the moment, even if it is at a gradual pace, given the amount of stories involving her being late and off her face. Maybe she just needs a nice beach holiday. Just not one in public, right? – RD

OH BROTHER

From: Simone Verlezza
To: *NME*
Try putting Viva Brother's much-hyped (and much-destroyed) debut album on and tell me if you can resist tracks like 'Darling Buds Of May' or 'Electric Daydream'. The lyrics are average for the pop/rock scene, but there's much worse going on at the moment so you have no excuses. I expect a reunion.

From: *NME*
To: Simone Verlezza
Hopefully a Viva Brother reunion is a long way off, what with Lee Newell holed up in New York trying to work out how to make people care about his new band Lovelife. But if the reunion wheel of fortune does bring them back, pound signs flashing in their eyes, it'll be the most underwhelming comeback in the history of music and a lesson learned that we should stop looking to the past – however recent – and concentrate on all the brilliant bands we've got right now – RD

STALKERS

To: *NME*
From: Callie
I met Temples at The Vaccines' gig in Leeds – it's the second time I've seen them live now, they're fab!

DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

KELE OKEREKE
BLOC PARTY

QUESTION 1
Which body parts are depicted on the artwork for your single 'Mercury'?
"I think it's a hand running through someone's hair."
Correct

QUESTION 2
In the video for 'Flux', how many building-crushing bad-guy robot monsters are there?
"I think there are three."
Correct
"There's something really moving about the robots falling in love. Even now, when I see it, it makes me feel sentimental."

Monster munch: Bloc Party's 'Flux' video

QUESTION 3
You headlined the NME/Radio 1 stage at Reading & Leeds in 2005. Who headlined the Main Stage that day?
"AAAAGGHHH! I think it was Foo Fighters and Blink-182 or Green Day that were playing the festival at the time, but I can't remember which one was headlining."
Wrong. Iron Maiden

QUESTION 4
Can you name two of the other guests who played alongside you on your first Later... With Jools Holland appearance in 2004?
"Yes, I can do that easily. I'll say Interpol and Elton John."
Correct. You could also have had Keane and Old Crow Medicine Show
"The reason I remember Elton John was on the show was because Jools asked him what he thought of the other acts in the room, and he said that he liked everyone apart from us. So I've never forgiven him for that!"

QUESTION 5
Name three other artists whose albums were nominated alongside 'Silent Alarm' for the 2005 Mercury Prize.
"I can remember Hard-Fi, Kaiser Chiefs... who else was there? Maximo Park, probably."
Correct. You could also have had Seth Lakeman, Antony & The Johnsons, Coldplay, KT Tunstall, MIA, The Go! Team, The Magic Numbers or Polar Bear
"It was fun. They rented a room in the hotel so for pretty much the whole day I'd just been drinking and watching TV, so I came down for the ceremony and went back up to the room. It's nice to be considered for these things but music's not a competition."

Elton John: (Bloc) Party pooper

QUESTION 6
Your solo album 'The Boxer' made it to Number Two in the UK dance chart. Who pipped it to the post?
"Oh my god. I don't know... Cascada?"
Wrong. Example, with 'Won't Go Quietly'. What did you make of that record?
"I haven't actually heard it, but good for him, he seems to be doing well."

QUESTION 7
Which festival did you headline by default in 2009 when Oasis had a tiff backstage and split up?
"Rock En Seine."
Correct
"We were onstage while they had the big, famous argument where I think Liam smashed Noel's guitar and was walking round with it backstage, saying that they were done. I would have really liked to have seen that with my own eyes."

Beady Eye in a former life

QUESTION 8
Russell Lissack's other band, Pin Me Down, have had three singles. Can you name two?
"No! No, I can't, I'm sorry. That's going to get me in trouble, isn't it?"
Wrong. You could have had 'Cryptic', 'Time Crisis' or 'Treasure Hunter'
"I could have, couldn't I? Hahaha!"

QUESTION 9
Only two people remixed Bloc Party tracks on both the 'Intimacy' and 'Silent Alarm' remix albums. Who are they?
"Mogwai, and I can't remember... not Four Tet. Is it Paul?"
Correct. Mogwai and Paul Epworth, under the moniker Phones
"Brilliant!"

QUESTION 10
'Silent Alarm' was voted NME's Album Of 2005. Who won it the following year?
"When did Arctic Monkeys' debut come out? I would have thought that."
Correct. It was 'Whatever People Say I Am, That's What I'm Not'

Total Score
7/10

"That's good, I think that's respectable! You caught me off guard with the questions about the headliners, that completely threw me. But I think I've done myself proud. I'm going to hold my head high for the rest of the day!"

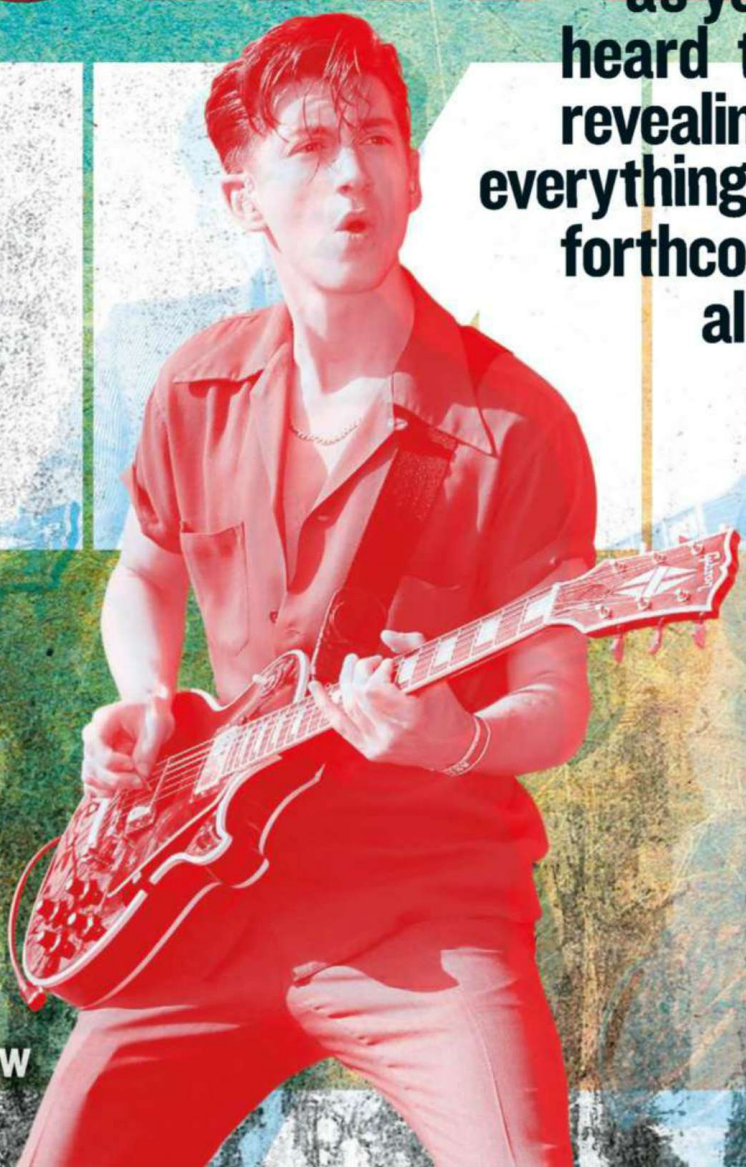
WORDS: LISA WRIGHT PHOTO: REX

COMING NEXT WEEK

"It sounds like a Dr Dre beat...
but we've given it an Ike Turner bowl cut,
and then we've sent it galloping
across the desert on a Stratocaster..."

ARCTIC MONKEYS

– as you've *never* heard them before – revealing absolutely everything about forthcoming album 'AM'



Also in the issue:

YANNIS rides the waves of **FOALS'** immense summer

THE HORRORS: exclusive first comeback interview

OUT WEDNESDAY JULY 31

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